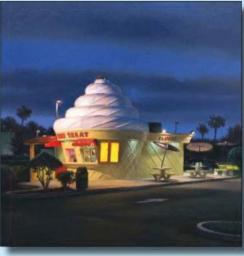
SUMMER





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Summer Group Exhibition

June 1-30, 2018



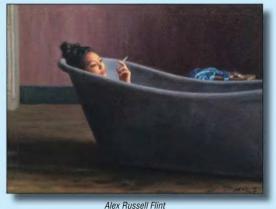
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EDITOR'S LETTER

Art and the City

Readers of this magazine know that ever since issue No. 1 we have spent a great deal of time and effort profiling cities from coast to coast in relation to the galleries collectors can find there. There are so many wonderful art destinations in this country and we want art collectors to experience them just as we have. So early on in the history of the magazine we came up with something called the Art Lover's Guide. In this section, we have made collectors aware of all the wonderful art regions and destinations across America, places like Charleston, Santa Fe, Texas, Colorado and Scottsdale. And we do so by providing profiles of the major galleries and artists in those areas, as well as the events and other cultural institutions.

I'm glad to say that we've taken this concept to a whole other level. You've probably already seen them popping up in the magazine over the last year. We call them our Art City Focus, and this time we are shining the art spotlight in a way that has never been done. Yet again.

We will still be doing our Art Lover's Guide but now we have also created our Art City Focus. In this new section. we go down even deeper and offer our collectors a real glimpse into the art and culture one city has to offer. We talk to gallery owners, tourism professionals, museum curators, collectors and artists themselves to bring these innovative and vibrant sections to life. And for the first time, we don't stop at the art. We also give recommendations on where to stay, where to eat and what attractions to visit to offer a complete and comprehensive package so collectors can take full advantage of all the amenities these art cities have to offer. All beautifully designed by our art director Tony Nolan.

So far, we have profiled Park City, Utah; Louisville, Kentucky; Healdsburg, California; Richmond, Virginia; and Chattanooga, Tennessee. Look for others in the months to come. We are very excited about this new section so please let us know when you visit and what you thought of your journey! Like everything else we do. We also make sure to include a map that lists all relevant and can't-be-missed spots for your travels.

Sincerely,

Joshua Rose Editor

P.S. Do you know of a city you think should be included in this new special section? If so, contact me at editor@americanartcollector.com and let me know. We are always looking for new places to cover.



ON THE COVER

Nick Alm, Study for Down the Stairs, oil on canvas, 27 x 17". Available at Arcadia Contemporary.







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Lefort, "Beach Afternoon," 23 x 38", Oil on Canvas



Lotton, "Mango Bleeding Hearts Magnum Sphere," 8 x 9", Blown Glass



Lefort, "Sisterly Love," 12 x 10", Oil on Canvas

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EAST END STORIES

Summer 2018



Wainscott Pond oil on canvas 56" x 74"

Terry Officers terry elkins.com

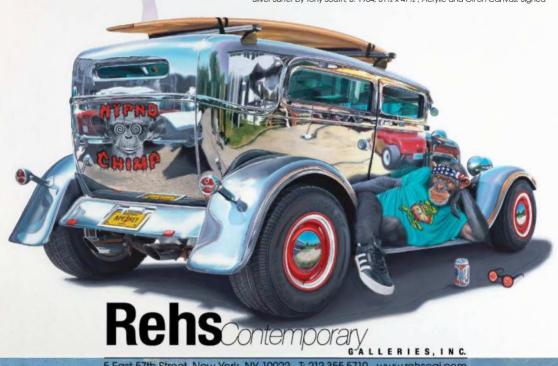
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Peter Quidley
Retrospective
June 29, 2018 - Nantucket
Stars 20 x 24 inches, oil on panel



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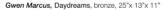


EVERYDAY PEOPLE: MOMENTS IN TIME



Elaine Coffee, Reflecting on the Masters, oil on canvas, 36"x 48"







Kim English, Umbrella Blue, oil on canvas, 14"x 14"

ELAINE COFFEE • GWEN MARCUS • KIM ENGLISH

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"Fallow Ground Fallow Heart," 36 x 48" Oil on Linen on Pane

HECOMING SHOW

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Helen Steele



"At The Blue House" 36 x 60 mixed media

Nathanael Gray



"Tide Pool" 30 x 40 oil

selbyfleetwood gallery.com



HENRY ISAACS

Images of Coastal Maine

Henry Isaacs' paintings are available at:

Greenhut Galleries 146 Middle St, Portland, ME 207-772-2693 | info@greenhutgalleries.com "Spring Light, South Portland #2," 24 x 24" Oil on Canvas

"Isaacs paints with energy, passion, and self- assurance. His style - broken brushwork, a liberal use of paint, and a sunny palette of blues, greens, pinks, and yellows - marks him as one of the most recognizable artists painting in Maine today." -Dan Kany, Portland Press Herald





JUNE 30TH - AUGUST 4TH, 2018



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IN THE HEAT Celebrating summer 116

Bridgehampton, NY TWISTED AND

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HELEN STEELE Meditative Figures



Door It's a Shore Thing!

Events: July 22 - 28

Exhibition: July 28 - Aug 11

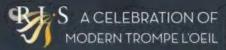
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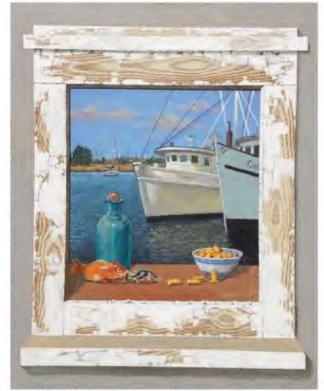




FOOL ME ONCE

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RICHARD A JOHNSON



"Feeding Frenzy"

24 x 30"

Acrylic on Canvas



"High and Dry"

40 x 30"

Acrylic on Canvas

BRAD OVERTON

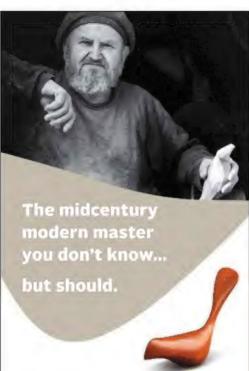
Ways of Moving, June 29 – July 14, 2018
Artist Reception: Friday, June 29th from 5 – 7 pm



Rooks all on name and a serior







Emil Milan Midcentury Master

The first publication dedicated to the artist, designer, and woodworker who was at the forefront of midcentury modern design.



Published by The Center for Art in Wood

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wonderfulldesign.com/ emil-milan



BEAUTIFUL BOOKS ON ART & CULTURE

TOP: Emil Milan, 1983. Photo: Leighton Johnson. ARTWORK: Emil Milan, Small Bird. Collection of Tina and Albert LeCoff. Photo: John Carlano

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Margaret Bowland, White Fives (detail), 2012, oil on linen

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The Bennett Prize is a project of The Pittsburgh Foundation.

MUSKEGON U MOFART





"Edge of the Sea," 30 x 33" Watercolor

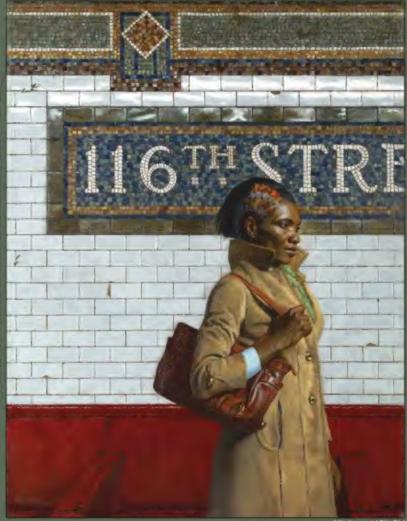
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The Butler Institute

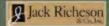
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All Too Human

hrough August 27, Tate Britain will celebrates renowned and rare works by Francis Bacon, Lucian Freud and others in All Too Human. The art provides a raw glimpse into the 20th century, exploring the layers of reality that are uncovered when painting the human figure.

Jenny Saville, Reverse, 2002-3, oil on canvas, 84 x 96". © Jenny Saville. Courtesy the artist and Gagosian.





Southern Civil Rights

n Danny Lyon: Memories of the Southern Civil Rights Movement, the Delaware Art Museum highlights the work of Lyon, a giant of postwar documentary photography and film. During 1963 and 1964, he traveled the Southern and mid-Atlantic states documenting the civil rights movement. The exhibition opens June 30 and remains on view through September 9.

Danny Lyon, John Lewis in Nashville, 1963, gelatin silverprint, 11 x 14".© Danny Lyon, New York & Magnum Photos, New York / Courtesy Edwynn Houk Gallery, New York.

Black Out

he Smithsonian's National Portrait Gallery presents Black Out: Silhouettes Then and Now, focusing on the seemingly unknown historical and present takes on the silhouette art form. The exhibit captures the likeness of those "blacked out" from historical narratives such as same-sex couples and enslaved people.



A shadow sculpture by Kumi Yamashita.

GEOFFREY JOHNSON



City in Purple with Gray, 2018, oil on canvas, 50 x 60 inches

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By Craig Edelbrock with Norm Sartorius, Phil Jarus and Barry Gordon (The Center for Art in Wood, May 2018), 272 pages.



A sesthetically simple artwork filled with sleek and smooth forms has become a defining hallmark of the midcentury modern design movement, which spanned predominately from the 1940s to early 1960s. Along with furniture makers and architects there were a number of fine artists exploring this style primarily in three-dimensional works. A new illustrated biography—by Craig Edelbrock with Norm Sartorius, Phil Jurus and Barry Gordon—shines a spotlight on an artist who was at the forefront of the movement but has since slipped into obscurity.

Emil Milan: Midcentury Master, published by the Center for Art in Wood, focuses on the life and work of the artist who studied at the Art Students League of New York and played a role in the emergence and growth of the American Craft Council. Along with photographs and other ephemera that place context into Milan's world, the trajectory of both his functional and sculptural wood

pieces are brought to life in vibrant of images. They show off his bowls and the as well as his series of birds and other as wood. There also is a focus on his craftsmanship and the tools he created to perfect his artwork. The closing section, "Circle of Influence," spotlights artists trained, influenced and inspired by Milan.

In the closing of the introduction to Part 1, readers are set up to embark on a journey of the man, the art and the history of the period. It reads: "Emil's life story is a unique and compelling one. It is the story of an individual embedded in his times, as we all are. But it reflects as well the experiences of a generation and a nation during a period of dynamic change. To learn about him is to glimpse how fine craft, particularly art in wood, developed in America in the second half of the century just passed."



Ray Crane



Passing Saugerties Light on the Hudson, O/C, 10 x 20"

Timeless Essex Riverscape, O/C, 16 x 24"

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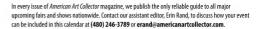
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Daniel Buren, Voile/Toile - Toile/Voile, 1975-2005. Photo © DB-ADAGP Paris.

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www.salemartsfestival.com Through June 3



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www.mocaga.org Through July 31

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Unexpected Encounters

Unexpected Encounters highlights the surprising juxtapositions through mixed media by Olafur Eliasson, Sean Scully, Carlo Bugatti and more. www.nelson-atkins.org

Through August 12

3

LOS ANGELES, CA

HAMMER MUSEUM Made in L.A. 2018

The fourth iteration of Hammer's

biennial exhibition Made in L.A. will display works from local artists, who are reflecting on current social and political influences on modern art.

Through September 2

8

OMAHA, NE

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The festival will host more than 135 national visual artists, musical performances and a children's fair for its 44th consecutive year.

www.summerarts.org Through June 10

10

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www.californiaartclub.org Through July 1

16

BUFFALO, NY

ALBRIGHT-KNOX ART GALLERY Robert Indiana: A Sculpture Retrospective

The exhibit explores over 60 years of Indiana's often misunderstood artistic vision of pieces incorporating numbers, letters, circles and stars to more well-known sculptures and prints.

www.albrightknox.org

Through September 23

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WASHINGTON, DC

SMITHSONIAN AMERICAN ART MUSEUM

Trevor Paalen: Sites Unseen

Paglen blends the elements of art, science and investigative journalism in his early photographic series and his new sculptural works in Sites Unseen.

www.americanart.si.edu

Through January 6

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WHITNEY MUSEUM OF AMERICAN ART

Sibyl Kempson: 12 Shouts to the Ten Forgotten Heavens

Kempson's exhibition includes a dance performance to mark each solstice and equinox through December 2018, creating a new ceremonial calendar and sense of

mythology.
www.whitney.org
Through December 21

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CHICAGO, IL

MCA CHICAGO I Was Raised on the Internet

The exhibition explores how youth spanning from 1998 to the present day are shaped by the internet and the impact it has on how people experience the world.

www.mcachicago.org
Through October 14

27

BOSTON, MA

CONTEMPORARY ART BOSTON We Wanted a Revolution: Black Radical Women, 1965-85

The museum focuses on black women artists, who use multiple mediums to unveil the stories of women who lived through radical art and social movements.

www.icaboston.org
Through September 30

030







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Leslie Gabosh, Chocolate Covered, oil on panel, 5"x 7"



Stuart Dunkel, Popcorn Caper, oil on panel, 5"x 4"



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Antonio is well known in the worldwide artist community for his lectures and demonstrations. He is currently serving as the President of the American Watercolor Society, the oldest and most prestigious watercolor society in the country.

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Coast-To-Coast Coverage

See new art being created by major living artists from the East Coast to the West Coast and everywhere in between.

Many readers travel across the country to acquire pieces from galleries showing new work in this magazine.

Covering The Major Art Destinations

Our **Art Lover's Guides** alert you to the peak season for art destinations around

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dates of upcoming shows. Our user-friendly **Art Walk Maps** help orient you before you visit and show you where the major galleries are located.



Paintings · Sculpture · Glass · Ceramics · Wood

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A visual feast of large-format images and articles previewing new paintings and contemporary decorative art objects from upcoming shows on major living artists coast to coast.

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Our nationally recognized interior design consultants and photographers take you inside the homes of major art collectors to show how the collections have been hung.



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Through May 25. Forum Gallery in New York City presents Analogies & Dichotomies / Analogies & Dicatomies, an exhibition of new paintings by Spanish artist Guillermo Muñoz Vera that explores the dualities of life. The artist says, "Analogies & Dichotomies suggests a unifying reflection which speaks of universalities without ignoring the peculiarities it transforms the clash of frontiers into geographical vicinity, not a confrontation of insoluble apposition."

says. Analogies & Dichotomies suggests a unitying reflection which speaks of universalities without ignoring the peculiarities. It transforms the clash of frontiers into geographical vicinity, not a confrontation of insoluble opposites."

In The Fallen Angel (El Ángel Caldo), Munica Vern capitals at 9 "century branze against a nocturnal skyline of present day Madrid. It illuminates the contrast of old and new, while the sculpture of the fallen arg. To the artist implies "disgrace, an unexpected shift from light to carkness."



EDITOR'S NOTE: Sarah will scour the country for the best and brightest emerging artists on the scene and then interview them about their work. Sarah has a wonderful eye, and I'm sure you will enjoy what she is able to discover. Artists, if you want your work considered, hashtag all your social media posts #tobeannounced #americanartcollector.

Interview with Fred Stonehouse

By Sarah Elise Abramson

The first things you notice are the proportions then the very direct yet simultaneously ambiguous text and the smooth, almost perfect brushstrokes with a harsher, rawer undertone. Then it goes deeper. You notice all the symbolism and the repeated themes that carry throughout his body of work, such as masks or disguises, so as to say that this particular character is hiding his true self in some way or another. Nothing exists in the paintings that doesn't serve a purpose. The text and the figures play off each other without one overpowering the other. These curious paintings are the life and work of Wisconsin-based artist and teacher Fred Stonehouse.

Stonehouse appears to be doing something different; something painfully refreshing. He creates these paintings that undoubtedly come from a genuine place. His art employs a sort of physicality. Engaging and odd, his work is prolific, each one saving more than the last. I wasn't surprised to find out that the artist considers himself to be a pretty sensitive guy. In many of his paintings the intentionally expressed emotion(s) maintain an openness that engage the viewer and allow for projected interpretation. Yet, at the same time, these emotions are very concentrated and almost palpable. There are layers of complexity to Stonehouse's work. You can find many juxtapositions and dualities within them.

What's your background in art?

I grew up in a family of people who painted and drew. My grandma was an amateur painter, my mom could draw and my dad drew comics for fun. I had an aunt who painted. She was pretty awful, but it never slowed her down. Art was something that we all did for pleasure. It wasn't until my senior year in high school, a technical school for boys where I was training to be

an auto mechanic, that I began to think seriously about trying to be an artist. I was going to classes the first half of the day, and then going to a job as a mechanic from noon to 6 p.m. every day. I always enjoyed working on cars and motorcycles until I had to do it as work. That took all of the fun out of it and I realized that if this was my future, I was going to hang myself.

So sometime in February, I went to my guidance counselor and told him that I was thinking maybe I should go to college. When he asked me what I was interested in studying I had no clue. When he asked me what I liked to do, I told him I like to paint and draw. He said, "You could study art." I had no idea that art was something you could major in at the university. I was vaguely embarrassed to admit to my parents that I was planning to pay money to attend college to study

art, so I lied and told them I was intending to study architecture. That seemed more respectable somehow. I think I was in my third year before they realized their son wasn't going to be an architect.

By the time I received my BFA, I was married and owned a house in a pretty sketchy part of Milwaukee, but I had a tidy basement studio and a pretty painless job as a security guard where I could read and draw all day. Just about a year after graduating from UW Milwaukee in 1982, I had my first small solo show in Chicago. I've been exhibiting pretty much nonstop since then.

In our conversation earlier, you spoke of the tension in your work between illusionistic rendering and something more raw. What is this "more raw" aspect you're referring to and can you go into a bit of detail on this subject?

When I'm working more illusionistically, the process is tighter, and slower. That delivers a certain kind of focused result that can be very satisfying, but the making is kind of arduous. Sometimes, it feels necessary to work looser, faster, flatter, and the result tends to feel that way. That's what I mean by "more raw." Those works tend to be more about the joy of the materials, the immediacy of the mark and the



The Silent Singer, acrylic on panel, 10 x 8"

Keeping time, acrylic, 10 x 8"



3
His Disease, acrylic,
10 x 8"

Baby Bear, acrylic on wood. 10 x 8"





beauty of the surface. These approaches are not really clearly separated for me, but exist as poles between which I'm always sliding.

Can you also talk a bit about the underlying duality in much of your work that pertains to the fact that they seem to portray both a scrawled or urgent feeling mixed with something created with time, care and tenderness?

Some sentiments can't wait to come out and other times, they must be carefully coaxed into being. I'm a pretty emotional guy, and I think that I feel things very deeply. I'm also very impulsive. I have no problem sharing my feelings, but at the same time, I can get quite defensive when I feel threatened. I open up, get banged around, then (in the past at least) I would lash out at the people or situations that I made myself vulnerable to. It's a way of being that brings about tremendous insights into human behavior and psychology, but at a cost. I think the real content of my work is about how the desire to experience the joy of emotional tenderness and connection leads almost inevitably to the pain and sadness that is the result of letting down one's guard. Maybe it's not possible to experience real joy without having experienced real sadness. But I also believe that it is possible to find the beauty in pain. Sometimes it's all you have, and for me, it is the only reason I've survived.



As I go through more and more of your work, all of these juxtapositions keep appearing. This is something you clearly aim for and are interested in. How do you find some of the best ways to do this besides the ones mentioned above and why is this so important to your work?

I use tears a lot in my work. One of the reasons I love tears is because they are so ambiguous. They might be tears of sadness, certainly, but they could be tears of joy or maybe they are tears caused by physical pain. But sometimes the tears are really sweat, or blood. I think they are a really great way to represent intense feeling of one sort or another. I know I overuse them, but I don't care. Besides, I like the way they look. Maybe it's helpful to not see my characters as crying all of the time, but "leaking." That's the term I prefer. My characters "leak."

Who were some of your earliest influences?

Early on I was influenced by the magic realists like John Wilde, George Tooker and Jared French, the Chicago Imagists—Jim Nutt, Karl Wirsum and Christina Ramberg in particular—H.C. Westermann, Philip Guston, Frida Kahlo, surrealism in general, old comics, outsider and folk art, hand-painted signs, medieval art and the early Renaissance art of Italy and northern Europe. Other stuff, too, but that's most of it.

Who and what are you influenced by today?

I find inspiration everywhere. Lately, I have been looking at medieval engravings of strange creatures, the comics of Fletcher Hanks, Giotto and a lot of scruffy abstraction. I'm also influenced by my students.

Where do you enjoy exhibitions the most?

I like to show anywhere the audience is engaged. The audience in Milan was super animated, but maybe that's a general Italian thing. I liked that in Mexico they refer to artists as "Maestro." New York is really well informed; New Orleans folks love to have fun; LA is probably the most cool; and I love having an excuse to escape the Midwestern winters. I guess I like everywhere for what it has to offer.

What can we expect to see from you in the future?

I have shows coming up in Milan, New Orleans, Milwaukee, Seattle and maybe LA soon. I'll be showing the new Ping Pong Paddle Portraits in Italy, and I've been getting the itch to do large-scale wood cutouts. Still not quite sure how those will work. I've been painting a lot of single figures lately so I'm definitely going to be making more complicated narrative works with multiple figures in them and weird scale shifts I think. Totally unrelated to my art, I've been getting the urge to perform. I love telling stories and while I don't think I have what it takes to get up in a comedy club, I've been thinking about "The Moth" and how that might be fun. Maybe video or radio. Just something I play around with in my head. I sometimes wonder what I would do if I were suddenly blinded. I like to entertain the idea that I could be like Homer...a blind storyteller. I would need to find some way to scratch my creative itch and I'm not musical, though I've also been considering buying a marimba because I do like to pound on things.

Contact at www.fredstonehouseart.com

@fstoney1960

Sarah Elise Abramson is a contemporary fine art photographer based in San Pedro, California—a mysterious post-industrial enclave whose offbeat countercultural history and proliferation of unusual sights, sounds and citizens is tailor-made for Abramson's obsession with everyday surrealism. In both her own photography and in her curatorial and editorial approach to exhibition projects and independent publications, her emphasis is on discovering the eccentric beauty in the things most people overlook. Found objects, hidden messages, secrets of the universe that hide in plain sight—throughout her studies at Parsons The New School for Design and Brooks Institute of Photography, and later at LaChapelle Studios, her work has evolved from finding to intuitively creating original daydreams and shared cosmologies.







When: July 15-22, 2018; July 14, 7-9 p.m., Meet the Artists Dinner, July 20, 7-9 p.m., Collector's Preview
Where: Various locations around Easton, Maryland

Information: www.pleinaireaston.com

Maryland Mainstay

The 14th annual Plein Air Easton features 58 juried artists painting the historic Maryland city.





F or the past 13 years, Plein Air Easton has gathered artists and collectors together to experience the historic city of Easton, Maryland, through the culture of the place and the creation of artwork. The event—with its 14th annual outing from June 15 to 22—is a competition of 58 juried artists who will create new works throughout the week.

"It is important to know that Plein Air Easton is an immersive experience that is quite different from simply attending an exhibition of finished work," says Marie Pierre Nuthall, coordinator of the event. "It is about directly experiencing geography, history, nature and culture while also seeing how the artist interprets these subjects. The multifaceted nature of plein air painting combined with the interactive nature of how visitors experience the setting, the creative process and directly connect with the artist during the moment of creation, gives depth and context to the finished work."

Dr. David C. Levy, formerly CEO of the Parsons School of Design and once director of the Corcoran Gallery of Art, selected this year's participating artists, which includes a number of returning artists and the largest number of new painters in the history of the event. Among them are past participants such as Leonard Mizerek, Ken DeWaard, Suzie Baker, Tina Bohlman, Elaine Lisle, Kathie Odom, Lori Putnam, Ray Hassard and Hai-Ou Hou. Newcomers include Jay Brooks, Aimee Erickson, Kathleen Hudson, Craig Reynolds, Jeffrey Schwenk and Nancy Thomas, to name a few.

Competing artists arrive to Easton on July 13, while the festivities for the week kick off the next day, July 14, with the ticketed Meet the Artists dinner from 7 to 9 p.m. at the home of Wayne Hockmeyer, Kirby's Wharf Farm. "The 58 competition artists produce work during the party on a summer evening with cocktails, live music and a lavish dinner for patrons," shares Nuthall. "The evening culminates with an exhibit and sale of the day's work. The evening is a chance to celebrate nature and art as they did in the gilded age of impressionist era painters, when patrons and collectors would explore an exquisite landscape while artists fashioned masterpieces in their midst."

Artists will continue to paint the town throughout the week leading up to the exhibition where their plein air paintings will be showcased and collectors will be able to purchase pieces. On July 20, from 7 to 9 p.m., is the Collectors' Preview Party at the Academy of Art. As the event explains, "After six days of intense painting en plein air competitors select their two best pieces to be judged in *Plein Air Easton*'s premier event." At 7:45 p.m., awards judge, artist Jill Carver, will make the announcement of the winning pieces, which will remain on view through the weekend.

Plein Air Easton, run by the nonprofit Avalon Foundation, will also include a Quick Draw on Harrison Street on July 21, with more than 200 artists painting from 10 a.m. to noon followed by an exhibition and sale from noon to 2 p.m. Then, on July 22, in the library at the Armory, is the Small Painting Sunday Exhibit and Sale, where 58 6-by-8-inch works by the juried artists will be available to purchase from 10 a.m. to 3 p.m. On the same day and at the same location, from 2 to 3 p.m., Carver will host a judge's talk where she will discuss her selections for the prizes.

- Collectors enjoying the Meet the Artists paint-out and exhibition.
- Many of the paintings are still wet so, collectors are assisted by volunteers when they are considering a painting for purchase.
- Festivalgoers enjoying the excitement of *Plein Air Easton's* Quick Draw event.
- 4 Competition artist Olena Babak surveying the scene for this waterfront painting.
- The Meet the Artists dinner is an arts experience reminiscent of gilded age paintouts on the great estates of that time.







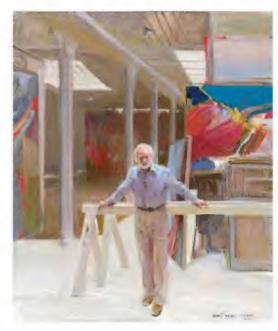


Unveiling spotlights a recently completed portrait commission, figurative work or exhibition from some of the best and most active members of the Portrait Society of America. This month Christine Egnoski, Executive Director of the Portrait Society, interviewed Everett Raymond Kinstler at the opening of his exhibition,

Everett Raymond Kinstler: America Creative BY CHRISTINE EGNOSKI

In March, a new exhibition of work by renowned portraitist Everett Raymond Kinstler opened at Vanderbilt University Fine Arts Gallery in Nashville, Tennessee. The exhibition, America Creative: Portraits by Everett Raymond Kinstler, boasts an incredible selection of 31 portraits painted over Kinstler's 70-year career. As you walk through the gallery, you might recognize a few familiar faces, as Kinstler has painted many well-known public figures, including presidents, politicians, actors, musicians, authors and his fellow artists. The portraits, chosen for the show by gallery director Joseph Mella and curator Margaret Walker, highlight people associated with the creative aspects of American life, including a small pencil drawing of Katharine Hepburn, life studies for a portrait of John Wayne and one of Kinstler's most iconic works-a portrait of sculptor Alexander Calder in his studio. With paintings from the artist's private collection, as well as loans from the National Portrait Gallery, the National Academy Museum, the Butler Institute of American Art and many other institutions, this exhibition provides a rich survey of Kinstler's body of work.

In conjunction with the show, Kinstler gave a lecture and demonstration during the opening weekend, regaling the audience with tales from his career while painting a likeness of former Tennessee Titans running back Eddie George. At the start of his demonstration, Kinstler talked about how he prepares for a commission by "doing his homework," explaining that he spends time studying a person's movements, their mannerisms and expressions, however subtle. He commented, "I don't think it's my role to judge. In other words, in my portraits I'm not trying to make a statement of like or dislike. I hope what comes across is something honest." One way Kinstler achieves this honesty is by putting his sitters at ease with his jovial nature and



Paul Jenkins in his Studio, oil, 60 x 50"

quick wit, which became clear as he kept his audience and George laughing throughout his demonstration.

Kinstler's style has been described by some as "impressionistic" and comparable to the work of legendary figures, such as William Merritt Chase and John Singer Sargent. While these valuations are true, they hardly convey the real success of Kinstler's works, namely, the way in which his portraits convey an elegant balance between simple formal arrangements and psychological complexity. With thoughtful poses, careful coloring and skillfully executed brushwork,

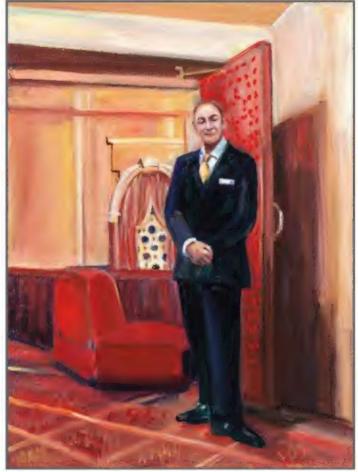
Kinstler brings his subjects to life, offering viewers an intimate glimpse into his sitter's character. At 91 years old, Kinstler continues to paint and push the boundaries of his field, while also making time to share his wisdom with a new generation of portrait artists. With more than 50 donors contributing their support to the show and the accompanying catalog, it stands as a true testament to Kinstler's influence and legacy. If you are traveling to the Nashville area, this show will be on view until July 14; and will then travel to the Morris Museum of Art, August 11 to November 4.

BARBARA FRACCHIA ART STUDIO

Operatic and Ballet Scenes

— The San Francisco Opera Presents

Steven at The Grand Tier



"Steven at The Grand Tier" 16 x 12" Oil on Canvas



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reasures

The Curlee collection in Savannah, Georgia. features art and furniture that celebrates history and the artists who made them.

BY JOHN O'HERN PHOTOGRAPHY BY FRANCIS SMITH

Hanging above a Greg Guenther mahogany and exotic burl wood demilune table are, from top, an untitled oil by Julyan Davis and Pin Point Rowboat by Jo Gabeler (1931-2017) The bronze on the table is by Susie Chisholm.

Isle of Hope near Savannah, Georgia, was first settled in 1736. It was originally known as L'îsle d'Espérance and was thought to be a place where pirates stashed their booty. The historic United Methodist Church was used as a hospital during the Civil War, and the soldiers carved their names in the pews. In more recent times, scenes in the films Glory, the original Cape Fear and Forrest Gump were filmed on the historic and scenic island.

Savannah investment manager Lane Curlee grew up on Isle of Hope where he and his wife raised their family and live today. Their home is redolent of history despite its 20th-century ranch style. Ludwig Mies van der Rohe declared, "God is in the details." The Curlees have added moldings and fine period furniture to their home, which gives it a feel of ageless comfort.

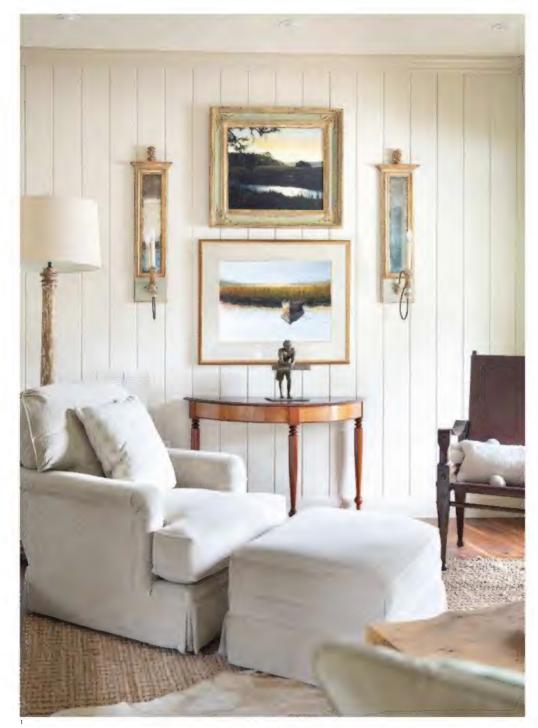
A practical nature guided their acquiring antique chests and other furniture. Curlee felt the pieces had withstood the test of time and would never need to be replaced. He has always had a love for wood and its beauty, which is as important as the design of the pieces in their home. Many of the pieces have intricate inlays and carvings that add to their aesthetic appeal.

He recounts that his grandmother was an artist, stating, "I was always interested in looking but not drawing. There must be some residual genetic interest in art from my grandmother."

Curlee has always been interested in the history of the island and of the Savannah area. The offices of his company are in a restored building in downtown Savannah.

The woodworker Greg Guenther operated out of the building next door. "I knew he had restored the building and was working on other restoration projects as well as building furniture," Curlee says. Guenther's period reproductions rival the quality of their historic originals. The Curlees saw a demilune table in his shop and purchased it for their home. To balance the room they had renovated from their children's playroom, they commissioned Guenther to build a bow front table for the opposite wall. He constructed the top from a favorite piece of mahogany he had been keeping in his shop. Its spectacular grain is a highlight of its design. The wood itself took precedence over historic design in a table they commissioned from Guenther. Its oak top is in an organic form.

The art of craft also appears in the Curlee home in a wrought iron stair rail with a crane and marsh grass motif. On a visit to The Sanctuary at Kiawah Island Golf Resort, the couple saw and admired the gate and railings designed and built by John Boyd Smith. They asked for a more simple and relaxed design than





what they had seen. "He sent me a rough sketch, and it was exactly what I thought I wanted," Curlee says. Smith has been honored by the American Institute of Architects especially for his work in the Savannah area.

Ironically, Curlee learned that when Smith was working in Savannah he "was renting a little historic building from my father and his partner's CPA firm."

Another fortunate happenstance occurred at The Sanctuary when they discovered the murals of Karen Larson Turner. Known for her landscapes, she says, "There are countless images before us wherever we go; the curve of a road, the fleeting shadows on a porch, a formation of clouds. Those scenes which cause us to stop and stare, if only for a moment, those things that inspire awe or contemplation...grand or humble...these are worthy to be remembered." Her painting After the

Storm hangs in the master bedroom.

One of the first pieces of art that attracted them was a watercolor by Jo Gabeler that they saw at a local marina. Another thing Curlee noticed was the lighting. He resolved that when they renovated their home they would have proper lighting for the art to bring out its beauty, explaining, "I wanted to be sure we had directional lighting to be sure I had the ability to show them in the right light."

Tom Nielsen is a native of Iowa now settled in Georgia. He was elected a Signature Member of the American Society of Marine Artists and has served on its board of directors. In 2004, then-Georgia Gov. Sonny Perdue presented each of the world leaders attending the G8 Sea Island summit with one of his coastal paintings of the Marshes of Glynn in Georgia. His painting Ocean at

In the background is a portrait of Curlee's daughter, Cameron, by Betty Skinner, who was the first president of the nearby Landings Art Association, It hangs above a flat front English chest of drawers, circa 1850, in mahogany with satinwood inlays. In the foreground is John Carroll Doyle's oil on linen Blossoms from the Magnolia Ball, which hangs above an English mahogany bow chest with burl drawers and floral inlays.











Julyan Davis' oil on canvas The Fishing Club hangs above the mantle, which displays a wood-turned vase by John Diamond.

4 An oil on canvas by Becky Frame hangs above a late 18th century English writing desk in mahogany. The woodturned vase is by John Diamond.

Joe Saffold's oil on canvas *Last Great Cloud* hangs behind the sofa.







A painting by C. Walker hangs above a custom designed iron railing by John Boyd Smith.

Preston Russell's Gillon Street, Charleston, 2001, hangs above an early/mid-19th century Empire chest of drawers in Cuban mahogany.

Hanging in the master bedroom is After the Storm, an oil on linen by Karen Larson Turner. On the right is Humming Birds, a handcolored lithograph by John Gould (1804-1881), Gould was an ornithologist who produced some of the most important prints of birds.

In the dressing room is an oil, Shrimping by Moonlight, by Ray Ellis (1921-2013). The large painting is of a shrimp boat, Vertell W, by Jo Gabeler (1931-2017). The painting on the right is Still Standing by Douglas Grier. Night hangs in the family's kitchen.

"I want to be sure the paintings are of the same quality as the antique chests," Curlee says, "so your eye doesn't jump from one to the other." He also seeks quality in contemporary woodworking as in the pieces by Guenther. There are also several wood-turned vases by John Diamond who lives on Hilton Head. Diamond discovered woodturning after retiring from an international management consulting firm. He recalls saving, "I want to do that!" while attending an exhibition of the master woodturner Fred Dean. His skill for and care of the wood he uses rivals the work of the 18th-century cabinetmakers whose pieces grace the Curlee home.

Although he might consider "trading up" at some point to raise the quality of the collection, Curlee is not above cherishing a signed limited-edition print by the great maritime painter John Stobart. He trusts his eye and, so far, his eye has brought together a cohesive and comfortable environment that is at home in the history of the region.

Entrepreneur and philanthropist Eli Broad said, "Collecting is more than just buying objects." The Curlee collection exemplifies that idea, celebrating the history of the pieces and honoring the people who made them.

John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed Representing Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in Western Art Collector magazine.

Looking **BEYOND**

John Moore's paintings of windows and doorways suspend reality in perceived moments in time.

BY JOHN O'HERN

"Windows and doorways
figure prominently in Moore's
paintings, through them the
artist beckons us to enter a
constructed world where the
present is eternal and we can
look—and look again—until
our gaze and minds are full."

 Suzette McAvoy, executive director and chief curator, Center for Maine Contemporary Art



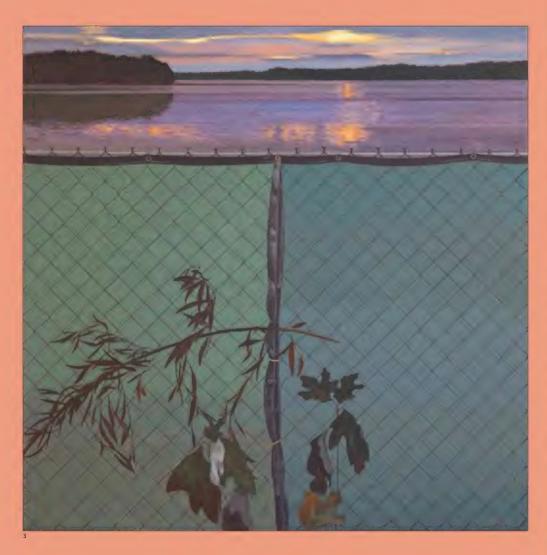
ohn Moore recalls Joan Miró's painting *The Farm*, 1921-22, now in the National Gallery of Art in Washington, D.C. Within a few years of painting the scene of his family's Catalonian farm, Miró (1893-1983) would be painting surrealist abstractions. Each year, however, he returned to the farm from his studio in Paris. He told a journalist, "*The Farm* was a résumé of my entire life in the country."

Moore's childhood experience was among the factories of St. Louis. The beauty and history of their decaying geometry continues to inspire him. As a grad student at Yale he looked out the windows of Paul Rudolph's Art and Architecture Building and saw the campus from a different perspective. He began to

combine his sketches from the Rudolph building with sketches he made on campus and started his practice of painting scenes of urban landscapes that combine bits and pieces into something new. He began, as he says, "to conflate memory, imagination and reality."

"About 10 to 12 years out of school I went to Coatesville, Pennsylvania, in Chester County to see where Demuth, Sheeler and Crawford had painted. I felt like I was stepping into my past," he says. Later, he had a studio in the old Globe Dye Works in Philadelphia where he would paint for seven years before moving permanently to Belfast, Maine, several years ago. He is now retired from the University of Pennsylvania, where he was chair of the Department of Fine Arts from 1999 to 2009.

- John Moore in his studio. Photo by Lynn Karlin.
- **2**Turnstile, oil on canvas, 70 x 68". Courtesy the artist. Photo by Will Brown.



His paintings of Philadelphia and Maine are in the exhibition *John Moore* | *Resonance* at the Center for Maine Contemporary Art in Rockland through June 15. It is his first solo exhibition in a Maine museum.

In the catalog essay, Christopher B. Crosman writes, "...the Globe Dye Works in Philadelphia, which became the image bank and main inspiration for many of his paintings, including those painted more recently in Maine. These are not the pristine, dynamic, mechanically charged images by Demuth, Sheeler and Crawford whose progressive icons of the machine age celebrated America's industrial hegemony. Instead, Moore's paintings allude to post-industrial loss and decline, the beginning of a process that is arguably central to present day middle-American malaise and

political disruption." Crosman is the former director of the nearby Farnsworth Art Museum and founding chief curator at Crystal Bridges Museum of Art in Bentonville, Arkansas.

Moore celebrates the patina of age, the layers of dirt built up over time. "There is a memory of something that was," he says. "There has been a life in something. I'm drawn to that."

His paintings are composites—the view from a Philadelphia window could be a scene in Maine, a certain light from one location can animate another. Yet, the finished painting is a convincing reality.

Moore often leads the viewer through a space or spaces, as he experienced through Paul Rudolph's windows at Yale. Until that time, his work had been Lake St. George Evening, oil on canvas, 46 x 46". Courtesy the artist. Photo by Matt Wheeler.

Balcony View, oil on canvas, 46 x 36".
Courtesy the artist.
Photo by Matt Wheeler.





"landscape-based abstraction," but looking out those windows, he "got interested in specifics."

His painting Six O'clock in Mill Town, 2014, is quintessential Moore, with many "specifics." The windows are rectilinear framing devices. The group of windows at the Globe Dye Works is an expanse of glass blocks inset with two louvered windows. The fully opened window on the right leaves a pattern of green lines from the iron oxide in the glass. The partially opened window on the left changes the color of the scene outside when seen through the green glass. The glass blocks create tiny abstractions of the scene outside.

Moore has been summering in Maine for more than 30 years. He now lives permanently on the banks of the Passagassawakeag River in Belfast. Locals overcome the river's name by calling it the Passy.

He admits, "I haven't really got into the visual culture of Maine" and often seeks out the area's industrial scenes. When he was photographed in his studio, the work behind him was the underpainting for a scene of the Front Street Shipyard in Belfast-through the windows of his Philadelphia studio. Percolating in the back of his mind is the thought that "the Skowhegan Water Works are incredibly dramatic."

Bay View is the scene outside his home and studio. across the bay to the Route 1 bridge, with modifications. The vertical lines of the porch railing are replaced by trees, one reaching the end of its life with its gnarly bark and the other smooth and youthful. The clouds echo the shapes on the surface of the older tree seemingly bringing them into the same plane. The light pole echoes the trees and branches, conflating the natural and the man-made. Moore's neighbors have been angling to have the light pole removed and the wires run underground, but "it works for me," he says.

Another composite scene of natural and man-made is a view from his son's summer home, Lake St. George Evening, 2017. "There was beautiful light that evening," he says. "The screening is actually in Belfast and hides a water processing plant. I like its geometric order and its juxtaposition with the sunset. It brings an implication of imperfection."

Six O'clock in Mill Town, oil on canvas, 50 x 62 Courtesy Hirschl & Adler Modern. Photo by Kevin Johnson

Bay View, oil on canvas, 54 x 50". Courtesy the artist. Photo by Matt Wheeler.



In the catalog preface, Moore explains, "The works are all studio constructions" and cites poet Wallace Stevens who wrote about "the incessant conjunction between things as they are and things imagined." Poetry also comes into the exhibition with the inclusion of Vincent Katz's poem Frankford Station from a series of poems inspired by Moore's paintings.

Moore acknowledges that one of his favorite poems is by a former Boston University colleague, three-time U.S. Poet Laureate, Robert Pinsky. "The Destruction of Long Branch, N.J." is in his first collection, Sadness and Happiness. Moore calls him a "poet of place."

"Poetry is a distillation," he says, "just as painting is a distillation. The paintings refer to the truth of the moment. They're fiction. But painting is fiction."

Fictional and poetic, his paintings glow with the luminosity of layers of underpainting. They also glow with the reminders of generations of human presence, stories compressed into a moment.

JOHN MOORE | RESONANCE

When: Through June 17, 2018
Where: Center for Maine Contemporary Art, 21 Winter Street, Rockland, ME 04841
Information: (207) 701-5005, www.cmcanow.org

Twenty artists participate in Robert Lange Studios' first-ever Trompe l'Oeil exhibition.

BY ROCHELLE BELSITO

Sharon Moody, Featuring The Tricksterl, oil on panel, 16 x 16"

The tradition of Trompe l'Oeil painting has long intrigued artists and viewers, as the works suspend reality with their unique perspectives and hyperrealistic details. June 1 to 30, Robert Lange Studios in Charleston, South Carolina, will present Fool Me Once, its first exhibition of the genre with pieces from 20 artists on view. Imagery will range from comic books and characters to wildlife and postcards, creating a display that shows the reach of the artists' imaginations.

Sharon Moody has always been drawn to the attention of detail and surface textures in still life painting, and has found Trompe l'Oeil to be an elevated version of these elements. "The challenge of making a two-dimensional surface look three-dimensional is fun to pursue," she says. "Making the viewer see things jumping off the canvas, the excitement of fooling the eye, is rewarding when it succeeds."

Over the years, Moody has found her niche painting comic books in various configurations—sometimes their covers and other times scenes from their pages—against stark backgrounds, placing the emphasis entirely on the colorful imagery before her. In the exhibition she presents Featuring The Tricksterl, a Flash comic with The Trickster on the cover, which seemed to be an appropriate subject for her because of the humor and play on words derived from the character and the meaning of Trompe l'Oeil.

Another work with a comic book character in the show is Anthony Mastromatteo's Non-Vitruvian Man, which places Batman into the classic Leonardo da Vinci configuration. The inspiration for the work, however, came from the William Blake quote of To God: "If you have formed a circle to go into, go into it yourself and see how you would do."





- Patrick Nevins, Perception is Key, oil on panel, 12 x 16"
- Patrick Kramer, Unveiled, oil on linen, 14 x 11"
- Marina Dieul, Conciliabule, oil on panel, 8 x 8"
- Omar Rodriguez Jr., Showers in Season, oil on panel, 10 x 8"
- Anthony Mastromatteo, Non-Vitruvian Man, oil on canvas, 48 x 36"

Mastromatteo elaborates, "Blake radically confronts not only God but the entire classical tradition that would have the mechanisms of universal order ruled by geometry and number. The ultimate visual expression of this classical understanding is the Renaissance image of a nude male inscribed

in the purest of geometric forms, the circle and the square. That image is Leonardo da Vinci's *Vitruvian Man* wherein he adopts the proportional prescriptions of Vitruvius to give to the human form its nobility by virtue of the fact that it can be shown to fits into the system of numerical proportion

and geometry. I painted Non-Vitruvian Man because I sympathize with the problem Blake has with the system...with inscribing reality into the classical system of proportion and geometry."

As a self-proclaimed perfectionist, Patrick Kramer enjoys the technical chal-









lenges of rendering a painting that "fools the eye" and beckons the viewer to take a second look. In the show is his painting *Unveiled*, depicting a figure staring out behind torn cardboard.

Kramer says, "My idea for *Unveiled* originated as a sort of tribute to Bouguereau, a way to emphasize the beautiful eyes of one of his muses. (The figure is from *Breton Brother and Sister.*) My work frequently juxtaposes graceful and gritty elements, as the tension between the two creates a subtle drama that I enjoy. In this piece, I wanted that contrast between the figure's somber stare and the scuffed, torn cardboard—an unveiling unworthy of the masterpiece beneath."

Omar Rodriguez Jr. was led to painting in the Trompe l'Oeil style because of the love his parents invested in him. "Growing up, my father was the best storyteller, mostly about his childhood in Cuba. His stories were always so detailed and passionate and would draw me in like I was actually there with him," says Rodriguez. "With that in mind, I as an artist now enjoy creating the same sense of illusion in my paintings to cause the viewer to feel like they are part of a story."

In his painting Showers in Season, a woman in a black-and-white photo holds an umbrella, while in a cutout above the photo is a cloud storming down on her. "The

concept for painting Showers in Season comes from an encouraging passage in the Book of Ezekiel, 'I will send down showers in season; there will be showers of blessing," shares Rodriquez. "At first impression, flashing clouds seem frightful; in reality, deep refreshment and showers of blessings often come from the darkest beginnings."

Patrick Nevins takes a cue from the definition of Trompe l'Oeil with his painting Perception is Key. The idea for the work "arose from the idea of pairing a Rorschach inkblot test with a realistic depiction of one of the more popular responses given when looking at the inkblots," says Nevins. "The inkblot chosen is an image of card No. 1 with one of the frequent answers being a butterfly. The key was a late addition as the painting seemed to be lacking something. It also aided in the titling of the piece. In addition, the title is a little play on words as not everyone will see the same thing in a Rorschach test. So perception really is key."

Marina Dieul has always found realism to be an art of illusion, with Trompe l'Oeil being the pinnacle of realism. "I'll always remember that unexpected and exhilarating moment when I showed my first Trompe l'Oeil commission to my collectors and saw deception on their face, transforming slowly into surprise then delight and excitement as they came closer to the

painting," recalls Dieul.

In the show will be her painting Conciliable, translating to secret conversation, depicting a bird, snails and a butterfly. "Since I started including animals in my Trompe l'Oeil, I can't imagine going back to painting objects only while animals offer such a playful potential. I like to explore inter-species relationships, particularly prey/predator relationship," she says. "Recent advances in ethology shows us that those relationships can be far more complex than we previously thought. For this composition, I chose a cedar waxwing for his funny look with his crest and black mask, and added few potential prevs, or maybe little friends, who knows? I prefer leaving the freedom to the viewer to invent his own storytelling whether it's from a naturalist point of view or a more 'Beatrix Potter' point of view."

Fool Me Once will also feature work by artists such as George Ayers, Ted Polomis, Jay Davenport and Natalie Featherston.

FOOL ME ONCE

When: June 1-22, 2018; June 1, 6-8 p.m., opening Where: Robert Lange Studios, 2 Queen Street, Charleston, SC 29401 Information: (843) 805-8052, www.robertlangestudios.com







Indicative & Allusive

An exhibition exploring the enduring power of the figure is on view now at Delaware Contemporary.

BY ROCHELLE BELSITO

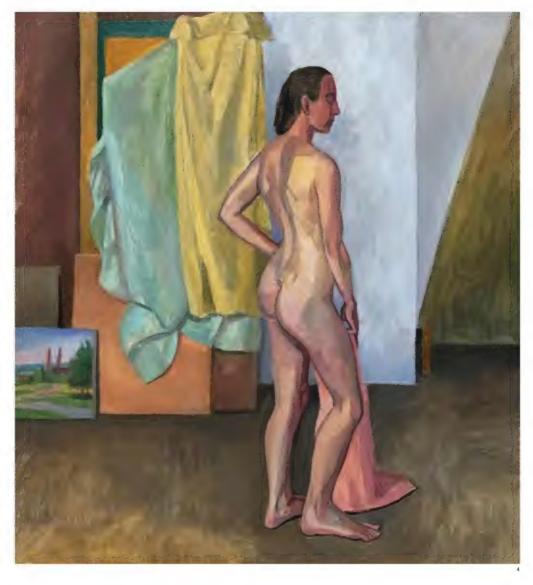
One of the most classic subjects in art is the human figure. It is known intimately by artists and often studied in great detail through anatomy and life drawing classes. Each artist has their own vision when it comes to the figure, capturing its beauty in various styles and mediums. The narratives and shapes they can weave in their figurative art are endless. Some derive from everyday life, while others are from the depths of their minds—imagined and yet based on reality.

Through August 26, the Delaware Contemporary in Wilmington will present the exhibition *The Figure: The Indicative & The Allusive*, with 22 artists answering the question of what it means to

Alex Kanevsky, Walk-in Closet, oil on panel, 36 x 36"

2 Vicki Vinton, Felix and Felix, mixed media on board, 36 x 41". Courtesy Somerville Manning Gallery.





be human. Organized by Kathrine Page, the museum's Gretchen Hupfel Curator of Contemporary Art, the show will explore the figure as both subject and object and ranges from realism to abstraction.

"The Figure: The Indicative & The Allusive examines what it's like to live in one's own skin-that thin veneer of genetic inheritance manifest as perfect or flawed," Page says. "It examines the external, cultural experiences that inform artistic expressions of the body. It delves into body image, identity and self-expression. It seeks to peel the layers of self-absorption, aging, gravity or body narratives. The spectrum of physical materials used by the artists is meant to represent the human body as both physical and sexual, how it moves, how it creates, what it carries, sheds or leaves behind."

Among the artists with work in the exhibition is Alex Kanevsky, whose "unexpected compositional arrangements in his paintings juxtapose the natural world with the oft-times fractured human form [to] provoke a myriad of narrative interpretations," explains the museum. On view is his painting Walk-in Closet, which depicts a couple intertwined between rows of clothing. Bruce Herman. persistence of vision, oil and gold leaf on wood, 48 x 36"

Douglas R. Giebel, Standing Figure, oil on canvas, 24 x 18"



5 Carson Zullinger, Cassowary Dream, archival pigment print on polyester substrate, 60 x 48 x 18"

6 Lynda Schmid, Part/ Counterpart, archival pigment print on Museo paper, ink, 27 x 19½"

7 Noel Sylvester, Suppertime Redux: Wanda's Scrapbook, 35 mm polychrome film prints, 8½ x 11" ways a life can go."

Her piece Felix and Felix shows the same man in two different moments of his life. His skewed outlooks and perspectives of the world can be interpreted from his changed expressions. Vinton shares, "Felix and Felix is about transition. In this case from open-eyed childhood innocence to adult apprehension...time has passed, the outcome is allusive. There is a story here."

Photographer Noel Sylvester's portraits, too, capture moments of life. In particular, they document a family of 13 in western New York state that had been given a HUD trailer to live in after being flooded out of their homes by Hurricane Agnes in 1972. Three generations consolidated to one place. The series began when Sylvester and his wife moved to the area and, while regarded as "outsiders" by many, Wanda and her family befriended them.

In the show is Suppertime Redux: Wanda's Scrapbook. "I think this intimate portrait reflects the underpinning of humanity we all have, but sometimes lose touch with," says Sylvester. "Poverty stripped away most everything this family had. Nonetheless they reached out,

The view is gazing in and seeming to capture a private moment that is not meant to be seen by the outside world. The artist's combination of abstract and realistic elements creates a sense of movement and energy throughout the work.

Bruce Herman's paintings have a similar energy, as the figures he depicts seemingly come alive on the canvas through distinct movements. He says, "In the realm of optics, persistence of vision refers to the illusion of movement created by rapid succession of images containing slight alterations—like a 'flip book' that we enjoyed as children where a figure moves across the page as you rapidly flip the pages. Our eye and brain literally retain the succession of images for a fraction of a second, leading to the feel of a figure moving through time and space."

He continues, "There is no specific narrative intended in this painting—but I have a sense of someone having struggled greatly, even in fatal combat, and then reaching a place of balance and peace. The viewer's own eye and imagination are, however, more important to me than my own interpretation."

Abstract mixed-media artist Vicki Vinton's figurative pieces explore a different aspect of time—the reflection of how a person changes throughout their life stages and experiences. "Humans are mysterious creatures," she says. "There are innumerable





not looking for a handout, or even for a hand up, but just to be seen, recognized, respected and loved where they were. They let me be part of their family."

Other works in the show, such as those by Lynda Schmid, are reflective of the human connection to the surrounding world. According to the museum, Schmid "explores surface manipulation and the power of photography to evoke a sense of time and memory. Lavering mixed media attenuated with ink, paint and transparencies appeal to ethereal realms of time and space." Depicted in her piece Part/Counterpart is a tree shed of its leaves on one side and a bare woman on the other, with the bends and curves of each mimicking one another.

Of her art, Schmid says, "I'm interested in exploring ideas related to human relationships with the natural world and the ways in which plastic attitudes toward physical beauty has transmogrified over time."

In many of Douglas R. Giebel's paintings, the figure is in direct relationship with the landscape, exploring not just the form itself but also the surrounding world. For this exhibition, two of his works will be on view: Standing Figure, 1984, set in a studio, and a 2010 painting titled Three Bathers.

Religion has an underlying role in Giebel's art and is another thread he connects between nature and the human form in his compositions. He says, "[T]he most persuasive reason for my painting the figure is theological. In Biblical terms, humankind is God's image-bearer, the very crown of creation. The artistic exploration of the human figure celebrates our true humanity, created in God's image."

Also on view will be works by Tara Booth, Gina Bosworth, Katee Boyle, Moe Brooker, Ellen Durkan, Tendai Johnson, Ken Mabrey, Michael Jones McKean, David Page, Lydia Panas, Stephen Tanis, Brad Vanneman, Simone Welsh, Christina A. West, Peter Williams and Carson Zullinger.

"As you view the work and identify the wide range of expressions of the figure, I encourage viewers to come to their own conclusions about each piece," shares

Page. "Whether empathy, confusion, joy or inspiration, it is my hope this exhibition inspires you to reimagine what it means to be human; that it instills a desire to engage in a more thoughtful cultural discourse on the human figure. Consider as well how our collective beings have entered a period of political and social uncertainty accompanied by accelerated and complex technology. It's ever more important to reassert our physicality, our humanness and ponder our identities, values and place in the cosmos."

THE FIGURE: THE INDICATIVE & THE ALLUSIVE

When: Through August 26, 2018 Where: The Delaware Contemporary, 200 S. Madison Street, Wilmington, DE 19801 Information: (302) 656-6466, www.decontemporary.org

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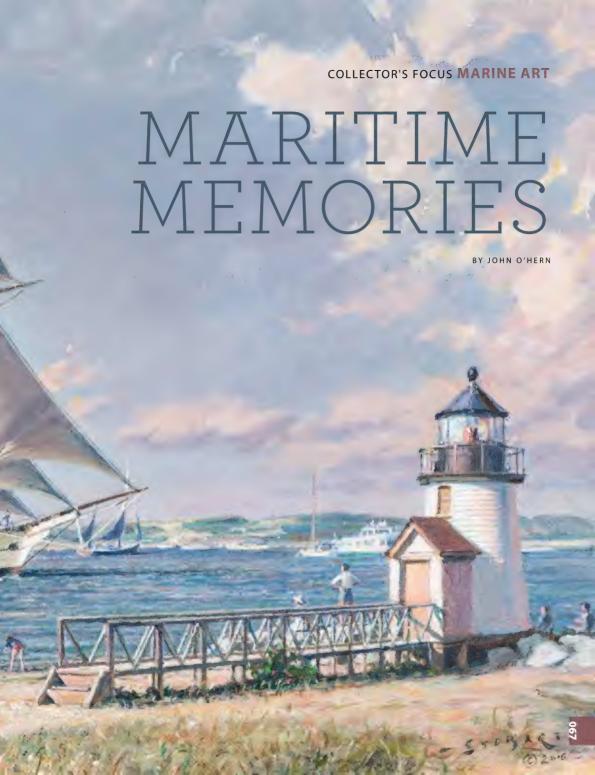
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COLLECTOR'S FOCUS MARINE ART



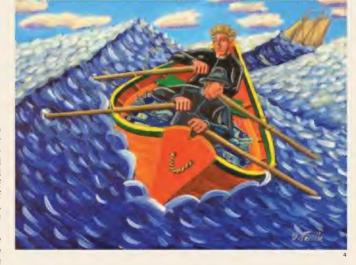


2. Addison Art Gallery, *The Blue Ocean*, oil on linen panel, 20 x 24°, by Frank Gardner. 3. Quidley & Company, Adventure, oil, 9 x 12°, by Michael Keane (1948-2015). 4. Gleason Fine Art, *Breezing Up*, oil on canvas, 12 x 16°, by John Neville. 5. The Gallery at Tree's Place, *Wooden Ships*, oil on linen, 20 x 30°, by James Wolford. 6. The Gallery at Tree's Place, *Clear Morning Passage*, oil on panel, 9 x 12°, by Ken Salaz. 7. The Gallery at Tree's Place, *Remedy*, oil on linen, 36 x 48°, by Antonia Tyz Peeples.

f you grew up along any of the country's coasts, your first taste of adventure may have been sailing in a sturdy, broadbeamed sailboat with just the wind in the single sail for propulsion. Michael Keane (1948-2015) was born near the coast of Massachusetts and lived the last 20 years of his life at the headwaters of the North River, one of the country's major shipbuilding locales in the 18th and 19th centuries.

Keane's first drawing, done at the age of 4, was of a boat. During his career, he painted boats of all sorts from sleek sailing yachts to the humble catboat. The title *The Age of Adventure* may conjure images of swashbuckling sailors on the high seas, but for children learning to sail in a catboat, at high water in the protection of the salt marsh, there's little difference. Keane wrote, "Like good music, art lifts you, it changes you, it alters your state of consciousness. That's what exhilaration is."

John Stobart has always loved boats and when his mother sent him off on a tram to the port of Liverpool at the age of 8, he recalls, "I was totally overwhelmed. It permanently boggled my mind." Fortunately, for us, he un-boggled his mind and has created scenes of historical ports



and vessels with extraordinary accuracy and detail. The ship in Nantucket Arrival -"Shenandoah" Off Brant Point, 2016, is a contemporary vessel, a replica of a 19th-century square topsail schooner. It plies the waters of southeastern New England and, here, is entering the harbor at Nantucket.

Sailing in vessels on the sea isn't all pleasure. Sturdy working boats like *The Blue Ocean* are part of a dwindling fleet that sails from ports like Provincetown, Massachusetts, to harvest scallops, lobster and various fish. Frank Gardner plays with and pushes color, making each blue of *The Blue Ocean* have its own character—the

deep blue of the harbor, the lighter blue of the sky and the chipped blue paint of the well-worn boat.

Gardner says, "I am drawn to fleeting light effects and color while sometimes sacrificing detail. A controlled chaos or loose spontaneity is my favored look, although each color and stroke is well thought out and carefully placed. My goal is to convey to the viewer my feelings about the scene through my use of color and brushwork."

He continues, "I not only brush paint on, but lift it off, or smear it with a finger or paint rag. It is often the lifting off of the paint or moving it around after it is on the







canvas that gives the look I am after."

Just as the catboat is in the ubiquitous pleasure and learning craft, the traditional dory is the sturdy work boat. John Neville grew up in a fishing and shipbuilding family in Nova Scotia. He began his art life as an etcher but turned to oil painting in the 1990s. His highly colorful, strongly patterned and nearly abstract paintings often feature a red dory, beached or besting the high seas with sturdy hands and arms at the oars.

In Breezing Up, a bit of seaman's under-

statement, two men with their catch of bluefish battle the swells, no less in peril than the sailing vessel in the distance.

Van Gogh wrote, "The fishermen know that the sea is dangerous and the storm terrible, but they have never found these dangers sufficient reason for remaining ashore."

From historic vessels to boats at the harbor, this special section presents artwork by some of the leading artists of the maritime genre. There are also insights from dealers on the genre, as well as inspirations as shared by the artists themselves.

Located in Orleans, Massachusetts, on Cape Cod, the Gallery at Tree's Place is home to a number of artists who create maritime-themed artwork. Among them are Antonia Tyz Peeples, Ken Salaz and James Wolford.

Peeples' Remedy is one of her works that studies the ocean and its surface patterns. while Wolford's Wooden Ships shows his fascination with the beauty of wooden sailboats. Wolford's painting focuses on the sailboats but the harbor background offers a sense of perspective and distance.

COLLECTOR'S FOCUS MARINE ART







8. Quidley & Company, Cutter of Sankaty Head Light, oil on panel, 8 x 10", by William Davis. 9. Quidley & Company, "Maria" Off Sandy Hook, 1861, oil on canvas, 30 x 40", by Tim Thompson. 10. Ray Crane, Rounding West Point, on the Hudson, oil on canvas, 10 x 20" 11. Quidley & Company, The Spanish Treasure Fleet Departs the Florida Coast for Spain, oil on canvas, 30 x 40", by Tim Thompson. 12. Ray Crane, Inner Harbor, Gloucester, oil on canvas, 8 x 14" 13. Ray Crane, Evening off Boston Light, oil on canvas, 12 x 16" 14. Terry Elkins, Owls Head Light, pencil on collage, 27 x 24"

Salaz's Clear Morning Passage, was inspired by a visit to a hidden lake in Montana. "The lake is very hard to access because it is located on an Indian reservation, and in order to enter the land, you need permission from the tribe. After obtaining permission from a friend, I arrived around 4 in the morning, prepared to paint the sunrise and its effects on the water and surrounding mountains," he says. "To my great surprise, the entire area was illuminated beautifully by the rising sun

and the whole landscape came alive with the vibrant colors of the morning."

With gallery locations also near the coasts, Quidley & Company represents artists such as Tim Thompson and William Davis, whose paintings feature historic sailboats and yachting scenes.

Thompson spent his childhood in the Channel Islands and established his career with nautical themes that included America's Cup races and yachts. "Thompson's work is characterized by his use of traditional oil techniques," explains the gallery. "Placing layer upon layer of translucent wash on canvas, he procures a luminosity rarely seen in contemporary marine paintings."

Born in Somerville, Massachusetts, and growing up on Cape Cod, Davis is a self-taught artist who began his career as a dealer and collector of 19th-century American works. Inspired by his collecting, Davis began painting full time and eventually he became enamored by plein air









painting. "Davis continues to be inspired by the natural beauty of his native Cape Cod's pristine coastlines," the gallery says, "and by the forests and mountains of northern New England."

Growing up in the Northeast, Ray Crane has been inspired by the beauty and history of coastal New England and the Hudson River Valley, which he says provide an endless variety of scenes and subjects for his work-both historic and contemporary.

"My painting of the Inner Harbor,

Gloucester is a timeless image that could be today-or a hundred years ago," he says. "Schooners are still a familiar sight here, against the backdrop of the venerable Paint Factory of 1863, now a whale research center."

In Evening of Boston Light, he shows a schooner about to pass Boston Light on Little Brewster Island, which is home to what is considered the first lighthouse in America built in 1716. Then, Rounding West Point, on the Hudson, is an image of a classic Hudson River steamer with

the Academy building barely visible in the distance.

"In my paintings I bring the past to the present, showing scenes as familiar today as they were long ago," Crane says, "and serving as a reminder of the heritage that stays with us even as times change."

When Terry Eklins moved to Bridgehampton, New York, 30 years ago, one of the first things that caught his attention were the local baymen launching their dories into the surf. "It evoked another time, now sadly lost, a special part of East

COLLECTOR'S FOCUS MARINF ART









15. Terry Elkins, The Flying Dutchman, oil on linen, 24 x 30" 16. Richard A. Johnson, Red Sail, acrylic on canvas, 30 x 24" 17. Richard A. Johnson, Near Georgetown, acrylic on canvas, 30 x 24" 18. Terry Elkins, Fishers Island, pencil on collage, 22 x 331/2" 19. American Society of Marine Artists, Sunset on the Driftway, oil, 18 x 30", by Sergio Roffo. 20. Lisa Gleim, A Boat of Many Colors, pastel, 11 x 14" 21. Lisa Gleim, Boat House, pastel, 14 x 18" 22. Jacobina Trump, Serenity, oil on linen, 18 x 34"

End life where men put to sea to maintain themselves, a time now destroyed by the commercialization of the fishing industry, by huge offshore fleets, by pollution and the crunch of the late 20th century," he says. "The dory became a symbol for a disappearing way of life, an era. They now lay empty, overturned and unused.

"About that time I also found a set of nautical charts from Long Island to Maine," he continues. "They oriented me

to my surroundings. I started using them as collage and then drawing on them, superimposing the image over the chart to complement or amplify the idea. That led to other ideas and littoral imagery."

Richard A. Johnson developed an interest for sailing while attending the Ringling School of Art and Design in Florida when he got his first sailboat by trading a painting for it. Years later, his brother Don had a 52-foot, old wooden

schooner that he enjoyed sailing on while getting ideas for new paintings.

"Summer Sail and Red Sail both were a result of sailing off the coast of Charleston. South Carolina," says Johnson, while his newest work is called Near Georgetown and depicts two boats anchored across from where his brother docked his boat. "I really liked the way that the light was hitting the trees behind the boats."

The American Society of Marine Artists









COLLECTOR'S FOCUS MARINE ART









23. American Society of Marine Artists, Good Things Come, oil, 18 x 36", by Lisa Egeli. 24. Jacobina Trump, Blazing J, oil on linen, 24 x 30" 25. Jacobina Trump, After the Start Js, oil on linen, 22 x 36" 26. Karen Ann Hitt, Crescendo At The Marsh, oil on linen, 12 x 24" 27. 5. Lohnson, By the Dock, oil on canvas, 14 x 18" 28. Nancy Balmert, Santa Maria della Solute, oil on canvas, 30 x 40" 29. Nancy Balmert, Verice Remembered, oil on canvas, 20 x 16"

was founded in 1978 by a small group of professional artists whose purpose was to recognize, encourage and promote marine art and maritime history. As the organization celebrates its 40th anniversary in 2018, ASMA has stayed true to its mission, but not without enormous changes taking place over a four-decade span.

"With nearly 500 members through the U.S. and abroad, the focus of marine art has broadened to include anything related to water, including what lives in it and around it," says Kim Shaklee, president and fellow of the organization, "Traditional maritime art is still alive and well, but many artists have become interested in portraving water subjects, endangered species and environmental issues that pertain to each of us. The possibilities are endless. Artists have become bolder in presenting unusual vantage points to their paintings, or obscure watercourses; many different nuances are sought out to individualize these artists."

Atlanta-based artist Lisa Gleim works in both pastel and oil, achieving two very

"Appreciation for marine art is often directly shaped by an individual's life experiences and feelings. Marine artists embody the passion to create, while the collector must make a personal connection to the mysteries that live within our hearts."

— Kim Shaklee, president and fellow, American Society of Marine Artists.

different styles. She is particularly interested in capturing the beauty of light and how it affects the landscape. Painting on location as often as possible, her destinations of choice are generally coastal scenes of the Lowcountry that remind her of her childhood summers at Pawleys Island, South Carolina.

"My advice to collectors is buy a piece of art that you love, that evokes a memory or reminds you of something special," Gleim says. "Art is very personal and it should make you feel something when you look at it." Nautical painter Jacobina Trump could sail before she could cycle. Her father built their first wooden sailboat in their living room and from the beach they would sail on one of the inlets close to home. Growing up surrounded by water and living below sea level, made her aware of the beauty and the danger that always lie dormant in the forces of nature.

"Drawing and painting sharpens your observational visual skills. Once at sea this comes in handy as a photographic memory of the waves and colors," says Trump. "The sea is in motion and cannot







be photographed as this would be a frozen picture. Water is not frozen and it does not stand still, ever."

Award-winning and nationally exhibiting artist Karen Ann Hitt, who has also come to be known as "An Original Hitt." says "As an artist, the passion is to reflect light, life [and] land as genuinely experienced at that moment."

Among her newest works is Crescendo At the Marsh, which was inspired by "the evening's grand performance, demanding attention and focus," she says. Originally at the docks to paint the working boats, the sky's effects on the waterfront captivated her. She did a small field sketch to capture color notes, bringing that with

her to complete the work in the studio. Hitt adds, "As artists we can only hope to capture a shadow of the divine unfolding before us, but it is a passion and energy that cannot be ignored or denied, and simply must be painted."

S L Johnson is always drawn to the sea. "The incredible play of light at that one moment before the sun sets reminds me of the beauty around us all the time if we care to notice," she says, "It inspires me to savor life and let difficulties slip away with the tide.

"I like paintings that invite you into them or speak to something inside you," continues Johnson. "Each message is unique to the viewer and can change with the day or prompt a memory that encourages a smile of fond remembrance and nourishes the soul."

In February Nancy Balmert's floral paintings were recognized in Venice, Italy, where she received the Tiziano Artist of Nations Award, "The last time I was there was in the middle of the summer, when the weather was beautiful," she says. "This time—in the winter-there was rain; because of tidal flooding St. Mark's Piazza was underwater. It even snowed one day! But even in winter weather, Venice is so beautiful and fascinating. I'm a water person, and in Venice water is the essence of the city. Everything seems to happen on the water, and, of course, there are the gondolas!"

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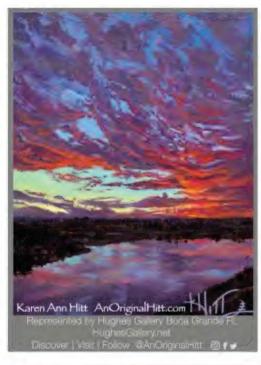


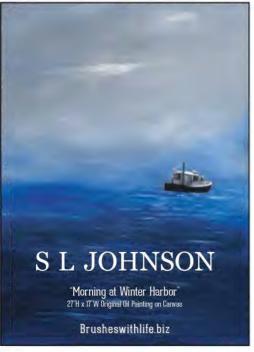




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HERE THE LAND

BY JOHN O'HERN

MEETS THE SEA

t seemed a safe question, not one that would kill the cat: "How long is the U.S. coastline?" The answer is, "It depends." And it's all complicated by subtle distinctions between shore and shoreline and coast and coastline.

California's coastline is 840 miles long according to the Congressional Research Service and Maine's is 228. The National Oceanic and Atmospheric Administration takes into consideration tidal inlets and islands and lists Maine with 3,478 miles and California with 3.427 miles. For Mainers. that 51 miles is a point of pride.

The variety of the U.S. coastline can be seen in the paintings of Woody Gwyn and Roger Dale Brown.

The Pacific Coast Highway (California SR 1) hugs the coast for most of its nearly

700 miles. Gwyn emphasizes the horizontality of the landscape in wide, almost abstract compositions such as Coastal Highway III, 2008-09, with its stripes of ocean, shore, cliffs and highway. Gwyn either reminds us of the

beauty in the commonplace or introduces us to it, depending upon our state of awareness. Overcome by the vertiginous view of the Pacific as we drive along Highway 1 we may not consider the continuous battle of sea and land and man and nature. Gwyn reminds us of the delicate balance.

U.S. Route 1 in Maine rarely has a view of the ocean as the state's peninsulas jut irregularly out into the Atlantic not quite touching its many islands. The rocky coast and its islands have attracted artists for

Havnes Galleries. Baskina in the Last Light, oil on canvas, 20 x 40", by Roger Dale Brown.

generations, painting it in fog and sunshine, barren or throbbing with life.

Brown's Basking in the Last Light depicts gulls settling on a rocky shore in the warm glow of sunset. His thick impasto of

paint forms the angular rocks as well as the flowing seaweed that has anchored to it below the tide line. Brown says, "The artist's ultimate aim should be to evoke the mood of a strand of time. I use the scene as a platform to create from, instead of being literal to it. God made us creative. If we are being literal to a scene and do not interpret with our own voice, we are depriving ourselves of using the talent given to us to its greatest capability."

Tom Curry moved to Maine more than 20

COLLECTOR'S FOCUS







2. LewAllen Galleries, Coastal Highway III, 2008-09, oil on panel, 4½ x 12¾", by Woody Gwyn. 3. Gleason Fine Art, Evening Light, oil, 36 x 43", by Tom Curry. 4. Koplin Del Rio, Shipwreck, ink, acrylic and collage on panel, 24 x 24", by Josh Dorman. 5. Clark Louis Gussin, Even Song, oil on linen, 18 x 24" 6. Clark Louis Gussin, Clarm Digging on the Tred Avon, oil on panel, 12 x 16" 8. Gallery, Color Codes, oil on canvas, 30 x 40", by Mark Beck. 9. George Billis Gallery, PC.H. Sparkle, oil on canvas, 12 x 22", by Michael Chapman. 10. George Hillis Gallery, East Hampton Surf Diptych, oil on canvas, 24 x 56", by Richard Orient.

years ago and paints the landscape he lives in. He has done more than 60 paintings of a tiny island off the coast near his home, an infinitely inspiring speck in the vastness of sea and sky—yet within easy rowing distance of the shore. He says, "I fell in love with the idea of a place I couldn't get to. The vastness of the water terrified me." The island became metaphor: "island as escape and entrapment, island as longing and memory, island as sanctuary, island as self in a sea of turmoil." Evening Light is the island in the almost surreal calm of the Golden Hour.

The coastline is often treacherous for sailors. Its harbors are havens. Josh

Dorman sets the clichés on their head in his collage *Shipwreck*. The sheltering bay holds the sinking ship as well as the detritus of all mankind. It would be impolite to say Dorman surrounds himself with detritus, but he does have a seemingly endless supply of "stuff" upon which he can draw for his compositions. The base of *Shipwreck* is a scrap of piano roll whose horizontal perforations suggest the regularity of waves approaching the shore. Inspired first by the shape of a cove where the water meets the land he let the inspiration take over. He says, "The themes in my work are subconscious.

I think most people know I'm not supposed to provide any answers. I have faith that it has meaning and inherent emotional power and have no interest in analyzing it or understanding it."

The poet Alfred, Lord Tennyson wrote:

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

Poets and artists speak of the timeless meeting of sea and shore and inspire us to pause and experience it ourselves.















In the pages of this special section are works of art that range from rocky shores to waves rippling at the beach. They reflect coastlines all around the world, allowing viewers to reflect on memories or dream of being in that place. There are also insights on the inspirations and techniques of those who create these captivating works.

Being a bicoastal gallery with locations in New York City and Los Angeles, George Billis Gallery features a number of artists who paint the coasts. "Works by noted West Coast artist Michael Chapman and his quintessential images of the

Pacific Ocean and West Coast culture, to the Atlantic Ocean seascapes by Richard Orient of Long Island's famed Hamptons' beaches [are featured]," says gallery owner George Billis. "Seascapes and coastal imagery has always been sources of inspiration for artists throughout art history, and still a contemporary subject and inspiration for many realist as well as abstract painters."

Also at the gallery are works by Mark Beck and Margery Gosnell-Qua that show architecture juxtaposed with the nearby waterways. Pieces such as these put into context the bustling world that surrounds

the calm and captivating sea.

Having lived near the Southern California beaches for most of her life. Anita Lewis has found no two waves to be alike but they have similarities in their physicality. She reflects these elements-the shore breaks and wave energies-in her paintings.

"I concentrate on the immediate wave, not the horizon," Lewis says, "My eye goes more earthbound, where the water meets the land. The reflection in life is the attention to the immediate, the moment in time that we experience, and how we experience it tells the story of our life. That moment is

COLLECTOR'S FOCUS COASTLINES













11. Christopher Gerlach, Summer Storm Passing – La Jolla, acrylic on canvas, 24 x 36". Photo by Stephen Thompson. 12. Christopher Gerlach, Sunset on Butterfly Beach – Montecito, acrylic on canvas, 30 x 40". Photo by Stephen Thompson. 13. Christopher Gerlach, Morning Sunlight - La Jolla Vista, acrylic on canvas, 30 x 40". Photo by Stephen Thompson. 14. Evelyn Dunphy, Color of Sky and Stone, watercolor, 42 x 36" 15. Evelyn Dunphy, Reflections on the Bay, watercolor, 30 x 38" 16. Jerome Weber, Ireland's Coast, oil on panel, 10 x 20" 17. Henry Isaacs, Across the Pond #2, oil on panel, 50 x 40" 18. Henry Isaacs, Willard Beach Boathouses, oil on panel, 8 x 10" 19. Henry Isaacs, Sailing, Fort Georges, Portland Harbor, oil on panel, 12 x 12" 20. Christine D'Addario, Just Breathe, oil, 12 x 9" 21. Evelyn Dunphy, Path to the Sea, watercolor, 24 x 26" 22. Jeff Sewell, Emerald Bay, oil, 8 x 12"













all we have; the past is gone, and the future is not here."

Coasts, shores and beaches all around the United States and Europe have been inspirational to artist Christopher Gerlach, who loves to paint the light and color of nature. Being one of his favorite subjects. he finds these waterways offer a "chance to paint landscapes that are accessible, often familiar and always filled with interest and often dynamic lighting and motion of waves, clouds and weather."

As an avid outdoorsman and landscape painter, Clark Louis Gussin's travels since moving west to California have given him many enriching experiences while living on Indian reservations, cattle ranches and developing long-lasting friendships. He is a naturalistic painter in the classic tradition of portrait, landscape and still life, with some of his most dynamic scenes being of the seaside.

Even Song, by Gussin, depicts what he considers to be one of the most beautiful seasides: Point Lobos California State Preserve. He also paints the locale in Sandhill Crescendo, where the color and lighting effects of sunset are highlighted.

"In art school I learned how this place was an early inspiration for the photographers Ansel Adams and Edward Weston," he says. "I was hooked when I first visited and it has been one of my favorite places to paint."

Gussin also turns to the East Coast with Clam Digging on the Tred Avon, which was inspired by the colonial town of Oxford, Maryland, on the Chesapeake Bay where his mom decided to retire.

Evelyn Dunphy believes, "Painting out of doors is the ultimate in the artist experience. It can be frustrating, challenging, stimulating, joyful, meditative. Most of all, it creates an awareness of being immersed in all five senses. The scent of cedar and moss, seaweed and salt water; the soughing of pine boughs overhead, a squawk of gulls, the putt-putt of a lobster boat out in the bay. We look with our artist's eye to truly 'see.' The act of painting is the icing on the cake."

Until recently, Henry Isaacs has lived year-round in the Cranberry Islands several miles out in the gulf of Maine from Acadia National Park. His island-accessible only by a mailboat when the weather is opportune—has less than 100 people living on it and it often has dayslong power outages.

This culture has appeared on his canvases, reflecting the ideals of the place.

All of Isaacs' paintings start on-site, as he prefers the "direct opportunity to respond to a landscape familiar to me for almost 40 years," he says. "I cannot work from photography-it lacks the means to see how we see. It captures only a small box of vision. My intense work is done in my studio playing with my memory but especially the paint allowing invention, emotion and a quest to make a two-dimensional reality out of an experience of place."

In one of her newest paintings, Christine D'Addario combines the figure and the sea. Titled Just Breathe, the work depicts a peaceful and windswept moment as a woman stands at the edge of the shore. D'Addario, who lives in Locust Valley, New York, says, "To provide the viewer with a sense of calm, joy or awe through my work is the greatest reward of all."

Two things that Laguna Beach, California, artist Jeff Sewell loves to do most are painting and surfing. He often combines his interests by bringing his art equipment with him on surfing trips to places such as Indonesia, Fiji and mainland

COLLECTOR'S FOCUS





23. Richard A. Johnson, Cumberland Angel, acrylic on canvas, 36 x 30" 24. Anita Lewis, Wave Escape, oil on canvas with gold leaf, 36 x 72"

Mexico. Many of the trips include his wife and their six children. The coastal region surrounding him in Laguna Beach also is influential.

"[Emerald Bay] was created on location during an evening visit to the beach," says the artist. "The waves, at high tide, were in a very joyful spirit. The ocean had lots of water moving, and the shore break waves were full of energy. I love to capture these fast-changing moments in paint, connecting me to my lifelong relationship with the Pacific Ocean."

Jerome Weber paints landscapes and

scenes of places he's been or would like to visit, such as with his work Ireland's Coast. "I would hope that anyone buying my paintings would feel they have actually been there," Weber says. "A great landscape painting is more inspiring than any photograph."

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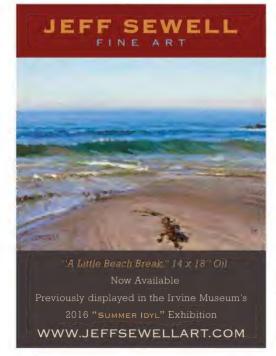
"Wave Play," 24 x 36" Oil on Canvas with Gold Leaf

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Summer Art Towns in the

MIDWEST

hroughout the 12 Midwestern states, there are a number of major fine art hubs, including Chicago, Indianapolis and Detroit. In each are nationally recognized museums, art districts with galleries and events, as well as yearly fine art fairs and festivals. These metropolises find visitors flocking to their streets and engaging in the community and culture of the place. However, it's not just these hotspots that are brimming with the arts, there are small towns and communities across the states that are culturally rich and known for their art scenes.

Door County, Wisconsin, is a made up of 19 communities across 300 miles of shoreline that has attracted painters, sculptors, performers and more through its rural beauty. There are a number of fine art establishments throughout, including Miller Art Museum in Sturgeon Bay, the Peninsula School of Art & Guenzel Gallery in Fish Creek and the Sievers School of Fiber Arts in Washington Island. There are also galleries and artist studios, allowing patrons the chance to view completed works

and experience demonstrations firsthand.

Art walks and plein air festivals are another hallmark of the region. May 26 to 27 is the Sturgeon Bay-based 20th annual Fine Art Fair, featuring more than 100 juried artists specializing in sculpture, glass, paintings, photography and more. July 22 to 28, artists will take to the streets for the Door County Plein Air Festival, with the exhibition and sale running July 28 to August 11. Four women-owned studios and galleries in Egg Harbor will host the annual Progressive Art Crawl on August 2, from 4 to 8 p.m., while the city of Ellison Bay boasts spring and fall art crawls each year. Another must-attend event is the Door County Festival of Fine Arts on August 11 in Sister Bay.

Known as "the art coast of Michigan," the cities of Saugatuck, Douglas and Fennville have roots going back 100 years to when the Ox-Bow School of Art was established by the Art Institute of Chicago. Dozens of working artists and fine art galleries call the region home, as well as the Saugatuck Center for the Arts







that supports and enriches the communities through exhibitions, concerts and independent film showings. The Saugatuck Douglas Art Club also services the arts of the area. The Club hosts two art fairs each year: June 30, from 10 a.m. to 5 p.m., at Cook Park is the Waterfront Invitational Art Fair, while the Village Square Invitational Art Fair happens July 28, 10 a.m. to 5 p.m., at the Village Square.

Also in Michigan is the inaugural six-day plein air festival Paint Grand Traverse, hosted by the Crooked Tree Arts Center in Traverse City. The fair, taking place August 13 to 18, features 44 artists and has a quick draw competition set for August 15. In Glen Arbor is the Plein Air Weekend event from August 2 to 4, which includes the 10th annual Paint Out on August 4 where 65 artists will create works of art.

One of America's original art colonies, Brown County, Indiana, began in the late 1800s and early 1900s, when artists, including T. C. Steele, flocked to the region for its endless inspirations. Considered the "Art Colony of the Midwest," the area is one of six communities in the state designated as a Cultural District. There are a plethora of art events and festivals, including the Fourth Friday Art Walk in the Village of Nashville from April to October. The 40th annual Indiana Heritage Arts

exhibition and sale features 130 of the state's artists exhibiting their works from June 9 to 30. September 7 to 9 is the fourth annual Brown County Art Colony Weekend that includes the 30th annual Great Outdoor Art Contest, a Villagescape Paint Out and more.

The Grand Marais Art Colony in Minnesota "provides services to artists, promotes art education and nurtures art in our community through an environment of creative excellence." The colony provides services to artists-including residencies, studio access and mentor series-that help to connect them with the community at large. There are a number of events they host yearly, such as the Arts Festival from July 14 to 15. Featured are 70 artists booths showcasing art and the new benefit called "An Artful Evening on the Harbor: Art Colony Benefit" on July 14. They also host spring and fall Art Along the Lake gallery tours that include art activities, demonstrations and gallery tours throughout Cook County. The fall event will happen September 28 to October 7.

Among the galleries and artists calling the area home are Lotton Gallery in Chicago; Dawn Stafford's Peachbelt Studio in Fennville, Michigan; Shawn Krueger in Grand Rapids, Michigan; and Carol Strock Wasson of Union City, Indiana.

- The Grand Marais Art Colony hosts its annual Arts Festival in July. Courtesy Visit Cook County.
- The Main Street of Fish Creek. Wisconsin, in Door County. Courtesy Door County Visitor Bureau.
- Brown County, Indiana is considered to be the "Art Colony of the Midwest." Courtesy Brown County Visitors Center

LOTTON GALLERY

900 N. Michigan Avenue, Level 6 Chicago, IL 60611, (312) 664-6203 www.lottongallery.com

Located on Chicago's famous Magnificant Mile, Lotton Gallery has entered its 20th year in business. Established in 1998, the glass collection is mainly created by the **Lotton Family**, which is made up of three generations, starting with grandfather **Charles Lotton**.

The painting collection represents worldwide living artists including Tang Wei Min, Dmitri Danish, Frank Gonzales, Simon Balyon, Gyula Siska, Francesca Strino, Gelena Pavlenko, Mary Alayne Thomas, Yana Movchan, Marina Marina and Aydemir Saidov.

The gallery has continued to thrive, with gallery director Christina Franzoso stating, "The economy is growing and booming. We definitely can see that here in Chicago. We have had an influx of a renewed sense of buying and collecting art. It's an exciting time!"

In the month of July, the gallery will present new works by Canadian artists Ashley Anne Clark and Isabelle Lafargue, who are both in their second years on the gallery's roster. Scheduled for August, Lotton Gallery will host a one-man show for Georgian artist Vakhtang. In September, a much-anticipated show for Italian maestro Gianni Strino will take place.





"We have had an influx of a renewed sense of buying and collecting art. It's an exciting time!" —Christina Franzoso, director, Lotton Gallery





- Lotton Gallery features the glass collection of the Lotton Family as well as paintings by artists around the world.
- 2 Lotton Gallery, Jewel Tones Butterfly Large Candleholder, hand-painted porcelain, 2½ x 8 x 8", by Isabelle Lafargue.
- Lotton
 Gallery, Ray of
 Sunshine, oil
 on canvas,
 16 x 16", by
 Gianni Strino.





- Featured Artist Shelby Keefe at the sunset paint out in Fish Creek Photo by Peninsula School of Art.
- Featured Artist Fric lacobsen painting the Door County shoreline. Photo by Dennis Connolly.
- At the 2017 Door County Plein Air Festival Jane Hunt's painting Sunset on Q received First Place

DOOR COUNTY PLEIN AIR FESTIVAL

Peninsula School of Art P.O. Box 304, 3900 County Road F Fish Creek, WI 54212, (920) 868-3455 events@peninsulaschoolofart.org www.peninsulaschoolofart.org

For over 100 years, Door County, Wisconsin, has been known as haven for artists. creatives and art appreciators, and Peninsula School of Art (PenArt), located in Fish Creek, is part of this vibrant arts community. Since 1965, the nonprofit arts center has been providing exceptional education programs, exhibitions and events, including the annual Door County Plein Air Festival.

Now in its 12th year, the Door County Plein Air Festival will be held from July 22 to 28. The event celebrates the tradition of outdoor painting with some of the finest painters from Door County and across the country. Thirtynine invited artists will put brush to canvas, capturing the summer light over the waters and fields of Door County. Painting from life

and the landscape has long been a Door County tradition. and one that has endured evolving styles. The festival's painters bring a fresh eve to the changing lights and colors and a variety of styles that draw from the rich traditions of plein air painting.

The festival kicks off with free events located in scenic destinations throughout the county on Monday through Thursday, July 23 to 26, from 11 a.m. to 2 p.m. Attendees are encouraged to speak with the artists about their art and inspirations, while watching them at work at their easels.

Among the artists' events are a sunset and nocturne paint out in downtown Fish Creek on Wednesday evening. and on Friday, the Collector's Preview and Gala Auction at PenArt, which offer the first rights of purchase of the festival paintings. A number

of events occur in Sister Bay's Waterfront Park on Saturday the 28th. Spectators may view the Featured Artists' Ouick Paint, with a live auction at noon of the paintings created that morning. The public exhibition and sale of festival works runs July 28 through August 11. All proceeds from the sale of Festival paintings benefit PenArt's art education programs.



DAWN STAFFORD

Peachbelt Studio, 6292 124th Avenue Fennville, MI 49453, (269) 561-5561 dawn@peachbeltstudio.com www.peachbeltstudio.com

One of the summer art destinations along the Art Coast of West Michigan is artistowned Peachbelt Studio—housed in an iconic little red schoolhouse formerly known as the Peachbelt Schoolhouse, circa 1867. There, art enthusiasts, collectors and everyday visitors can often find oil painter Dawn Stafford working at her easel in the middle of her relaxing light-filled studio.

"I don't have many visitors compared to most downtown galleries, but the people who stop often stay a long time to browse, talk or wander into the shade of my backyard garden," she says. "The little schoolhouse is a gift I like to share. A nostalgic step back into time, and yes, you can ring the school bell! Together with my art it is a calming respite from the outside world."

A career spanning almost 20 years finds her original oils in private and public collections both nationally and internationally. Stafford's subjects include, but are not



SHAWN KRUEGER

407 College Avenue SE, Grand Rapids, MI 49503, (616) 581-9753 shawnkruegerfineart@gmail.com www.shawnkrueger.com

Shawn Krueger is a contemporary landscape painter whose work sits comfortably in both the American tonalist and Arts and Crafts traditions. Krueger received a Bachelor of Fine Arts degree from Calvin College. Upon graduation, he traveled frequently to the UK and painted in nearly every corner of Great Britain. Over the course of his career. Krueger has shown his landscape paintings with galleries in the Midwest, East Coast and Southeastern United States.

In 2016, Krueger juried into the highly reputable Roycroft

Dawn Stafford's Peachbelt Studio is housed in a little red schoolhouse formerly known as the Peachbelt Schoolhouse, circa

Dawn Stafford, Peaches II, oil on canvas, 20 x 24"

Shawn Krueger,
Morning: Linden Road,
oil on panel, 5 x 7"

Artisan Guild (RALA) based in East Aurora, New York. His work has garnered a number of awards over the years, and his pieces are in dozens of private and permanent collections. The artist's continuing focus in his studio and plein air work has been to identify the poetry within a given landscape while seeking to discover a sense of his own place within it.

June 23 to 24, Krueger will participate in the Roycroft Summer Festival in East Aurora and August 14 to October 7 his work will be on view in the invitational plein air show In Open Air curated by Justin Vining at Butler University in Indianapolis. He has two 2019 solo shows scheduled at galleries in East Aurora and Asheville, North Carolina.

favoring still life, floral and landscape. Most captivating are her intuitive sense of color and her careful process of discovering what is essential in her subject. One collector described her work: "Like the surface of a lake, her paintings have a depth not apparent at first glance. At the outset, it appears simple: a still life of fruit, for example. But the longer you look at it

limited to, classical genre

Peachbelt Studio is located on a rural crossroad just 6 miles south of the popular summertime art and resort towns of Saugatuck/Douglas, Michigan, and 2 miles east of the beautiful Lake Michigan shoreline.

the more you see. It's incred-

ibly intoxicating."







CAROL STROCK WASSON

Strock Wasson Studio and Gallery 317 N. Columbia, Union City, IN 47390 (937) 459-6492 carol@strockwasson.com www.carolstrockwasson.com

Carol Strock Wasson is a signature member of American Women Artists, Pastel Society of America and a Master member of Chicago Pastel Painters. She is dedicated to plein air painting and is always looking for new areas to paint. She is focused on capturing the effect of light on the landscape with the purity of the pastel medium by juxtaposing analogous colors of similar value onto the sanded board.

"I like to focus on the rural beauty of disappearing landscapes: old barns, fence rows,



marshlands, small farms," says the artist. "My source of inspiration is the sensation of light and how it changes an ordinary landscape into a work of art." Strock Wasson has won

many awards in national plein air shows, including the Door County Plein Air Festival, where she will exhibit this year from July 22 to 28. August 13 to 18, her work will be on view in the inaugural Traverse City, Michigan, Paint Grand Traverse presented by Crooked Tree Arts Center. Her work is featured in Painting Indiana and Painting Indiana II, published by Indiana University Press.



Carol Strock Wasson. Spring Light, pastel, 16 x 24"

Carol Strock Wasson, Spring Song of the Red Wina Blackbird, pastel, 18 x 24"



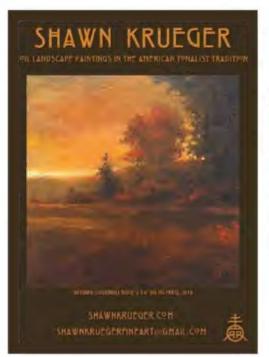
PEACHBELT 6292 124TH AVE STUDIO

49453 269-561-5561



Dawn Stafford Artist nymed studio and garden space exhibiting original oil paintings in a restored one-room schoolhouse ca1867 in West Michigan www.neechbeltstudio.com





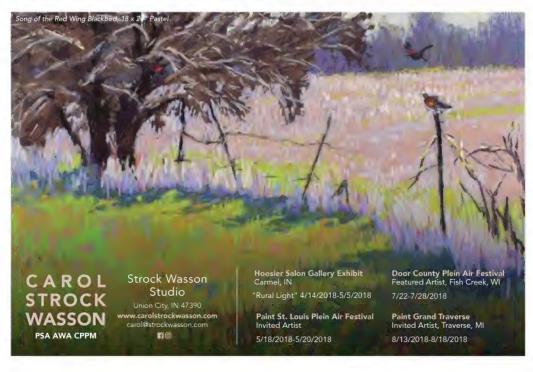




"Spring Call" by Julio Cesar, 20 x 24", Oil on Canvas

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By Kelly Skeen

ouisville, Kentucky, is a historic river city born from the steamboat industry in the early 1800s. Its prime location at the Falls of the Ohio made it an important trade center for both northern and southern waterways. The city's growth has since been characterized by the rise of the Kentucky Derby and its rich history of bourbon distilling; the unique limestone water is said to be the key factor in both its strong racehorses and superior spirits. Over the past decade, however, Louisville's arts and culture commitment has given the city another economical boost and exciting appeal. Now,

its creative community is flourishing due to innovative, high-caliber art institutions, a thriving arts and culture district, dedicated community arts funding and key voices committed to engaging Louisville in national art dialogues—and in many respects, the conversation is just beginning. Just last year the city announced a new cultural plan, Imagine Greater Louisville 2020, to bridge connections between museums, artist communities and art organizations to fulfill an inclusive and accessible vision for Louisville's artistic future. "We're focusing on the impact of art, not just the art itself," says Christen





PROOF ON MAIN

In addition to its culinary artistry, Proof features an installation that celebrates Louisville's history in an artistic conglomeration of archival material and artifacts from the city.

MAYAN CAFÉ

Chef Bruce Ucán is a Mayan Indian from Mexico's Yucatan Peninsula serving authentic Mayan cuisine in the NuLu neighborhood.

PORCH KITCHEN AND BAR

Louisville's newest restaurant serving comfort food—think Southern fried chicken and crab hush puppies—in a spirited atmosphere.

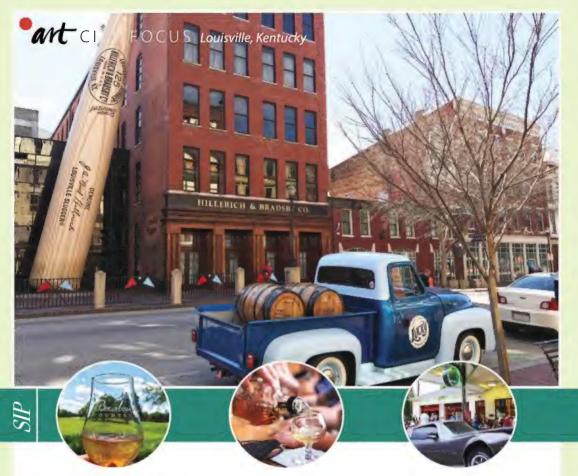
Boone, president and CEO of Fund for the Arts, who facilitated the plan. "We know that arts and culture creates a stronger community. It's the sparkle that draws people to the area, and then once they get here, it's the glue that holds us together."

Louisville's sparkle shines brightest in the heart of downtown on Museum Row—where a double-size, golden replica of Michelangelo's David landmarks the 21c Museum Hotel. This dominating sculpture by Turkish conceptual artist Serkan Özkaya is part of Laura Lee Brown and Steve Wilson's adventurous contemporary art collection; the Louisville locals developed

21c with the concept that art should be both accessible and engaging. Their dynamic institution houses a contemporary art museum with 9,000 square feet of exhibition space, a boutique hotel and eclectic restaurant all under one entity. Site-specific installations and interactive exhibitions fill the building, encouraging guests to engage playfully with contemporary art. Housed in a conglomeration of renovated tobacco and bourbon warehouses, 21c's property speaks to the community's history while revitalizing the Main Street façade. It has expanded to seven regional locations since its Louisville opening in 2006.

Also on Museum Row is KMAC Museum, an institution that began 35 years ago as a foundation to support local crafters and folk artists. KMAC is still an advocate for local artists, but has since redefined its mission and renovated its four-story cast-iron building. Now an accredited museum and sophisticated contemporary art space, KMAC hosts intellectually challenging and dynamic exhibitions that redefine "craft" within a contemporary context. Shows for processbased artists spark local interest in national and international art trends, thus inspiring Louisville artists by exposing





THE KENTUCKY BOURBON TRAIL®

Start at the Frazier History Museum with a tour of The Kentucky Bourbon Trail® Welcome Center, then adventure through the countryside and visit up to nine historic distilleries.

them to the art world at large. In addition to a ground level active community space and two stories of rotating exhibitions, KMAC boasts a permanent collection that includes cutting-edge work by artists such as Wendell Castle and Simone Leigh. KMAC executive director Aldy Milliken directed a contemporary gallery in Sweden before moving to Louisville to lead KMAC's evolutionary shifts. His transition from the art market to the museum world means continued collaboration with living artists, but Milliken's sales pitch has changed a bit. "What I'm selling now

WHISKEY ROW

This stretch on Main Street is the historic home of the bourbon industry. Slated for demolition in 2011, its 19th-century façades have recently reopened as an urban bourbon destination.

is that contemporary art is good for the community, it's good for our brains and it's good for artists," he says. "It's a way for Louisville to grow."

Louisville's oldest institutional gem is Speed Art Museum, which reopened in 2016 after a three-year renovation project that doubled the square footage of its original structure. Considered to be the largest art museum in the state, the Speed's three-story, modern building now includes a 138-seat cinema, an airy glass atrium and large open-concept exhibition space. Its permanent collection ranges from African

GARAGE BAR

A former auto service garage now serves as NuLu's summertime hotspot. Check out Jonathan Schipper's commissioned sculpture out front, Slow Inevitable Death of American Muscle.

and Native American art and artifacts to American and European painting and sculpture; the latter includes an exceptional collection of Dutch and Flemish art. The Speed's growing contemporary collection is particularly strong due to organized collector groups, who over the years have developed trained eyes and important dealer relationships on behalf of the Museum. Original members of these groups are now leaders in Louisville's art community, making major acquisitions for the Speed and supporting other institutions and galleries across the city. "We



21C MUSEUM HOTEL

For the art adventurist—book a night in Asleep in the Cyclone, a contemporary art installation by Jonah Freeman and Justin Lowe that doubles as a functional hotel room.

OMNI LOUISVILLE HOTEL

The Omni opened this spring and features 31 Kentucky artists throughout the hotel and in the Local Art Gallery on the first floor.

MARRIOTT DOWNTOWN

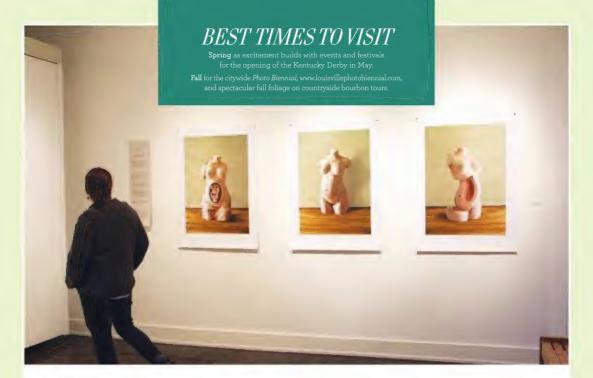
Home to Louisville's newest restaurant,
Porch, this Marriott has a modern aesthetic
and convenient downtown location.

want to encourage a sense of community ownership over our collection," says museum director Stephen Reily. Opening this month at the Speed is Picasso to Pollock: Modern Masterworks from the Eskenazi Museum of Art.

Outside of the institutional realm is NuLu, or "New Louisville," which over the past 10 years has sprung up as the city's premier arts and culture district. Galleries, artist studios, boutiques and restaurants make what's also referred to as the East Market District a lively, hip part of town. Swanson Contemporary and Zephyr Gallery, both representing

forward-thinking artists who work in a variety of mediums, were NuLu's pioneers and continue to be strongholds for the district. Other NuLu galleries include Revelry Boutique Gallery, a multi-format art space and boutique emphasizing local artists and crafters, the artist collective PYRO Gallery and artist-owned garner narrative. NuLu is buzzing during Louisville's first Friday art hop where trolley tours connect the district to other art locations like Museum Row.

Contrasting NuLu's clustered consortium of galleries is "old Louisville," where industrial spaces from the steamboat era are transforming into artist studios and galleries. Overlooked and abandoned for most of Louisville's recent history, Portland is shaping up to be the city's next creative haven. It's home to the multifaceted Tim Faulkner Gallery, whose 26,000-square-foot building encompasses an exhibition space, a concert venue and 11 artist studios. Across the street is Louisville Visual Art (LVA), a nonprofit whose mission is art education, outreach and artist support. Portland's large and affordable warehouse studios also provide individual artists with opportunities to collaborate and grow their studio practices.



Louisville's institutions and galleries give the city its shine, but it's the individual artists, students, curators and educators that make up its arts infrastructure. These individuals are committed to elevating Louisville's art dialogue and critical view, an area where many mid-size art cities comparatively fall short. Great Meadows Foundation, for example, is a grant giving foundation launched by local collector and philanthropist Al Shands who has recently sparked an initiative to bring national notable critics to Louisville for studio visits. Great Meadows' travel grants also ensure that Louisville's art influencers have worldly perspectives, which in turn raises the caliber of Louisville's "local" art. University of Louisville's Curatorial and Critical Studies program also plays a key role in fostering the critical dialogue alongside Great Meadows' initiatives.

"The arts are developing at such a rapid pace here," says curatorial studies professor Chris Reitz, who also directs University of Louisville's **Hite Art Institute**. "But the amazing thing about this town is that you can participate in national conversations while remaining committed to local producers and culture. And that rarely coincides."

In addition to visual arts, Louisville is home to the Actors Theater, as well as an opera, orchestra and ballet. Learn more at www.gotolouisville.com.



S COURTESY LOUISVILLE CVB.





JUDY NIMTZ

Fabric and Flesh

F or her newest work, California painter Judy Nimtz went big. Life-size big.

"I've always loved the larger-scale paintings, the society portraits by John Singer Sargent, Thomas Eakins and even earlier with Anthony van Dyck. I'm not so much painting society portraits, but I loved that scale of the figures," Nimtz says from her Venice Beach studio, adding that she's creating works as tall as 72 inches and beyond. "It was nerve-wracking going that large. Even physically, just getting your arm to the top of the painting is a new thing

for me. It's very physical painting that big. And the brushstrokes that would work on a small painting don't work anymore on a large canvas. They don't convey the energy, so you have to translate everything you do to a bigger piece. It had a learning curve, but it was worth it. I came out of the studio thinking I could paint anything."

Nimtz will show her new, large figurative work beginning June 7 at Koplin Del Rio in Seattle. The paintings feature female figures, with many of them in dramatic poses in coastal scenes. Nimtz. who was born in Taiwan and raised in Hawaii, says she has always been obsessed with the anatomy of the human form. "Muscles and flesh and bone...these are the reasons I love painting dancers in motion because you get to paint all this wonderful anatomy. I feel like I'm sculpting in paint," she says. "I'm drawn to the emotion of the figure, which is often quite melancholic. I was aiming for this moment right before or after they've made a decision on something, a more celebratory emotion, but also one that's more lighthearted, but also more wild."







In her new works, Nimtz paints women in swimsuits, which allows her to show off the anatomy of her subjects-toned arms and legs, milky-white skin, delicate facial features-as well as women in long flowy outfits that essentially hide all of their anatomy. These clothing choices, particularly a long, hooded dress in a black-and-white striped pattern, allow Nimtz to drape the fabric over her subjects' bodies and to capture anatomy in an entirely different way.

New works include Crescendo, showing a figure holding a gymnast-like pose amid ocean spray on a coastal rock; Levitas, another dramatic pose, this time on top of a rock that calls out to Michael Heizer's Levitated Mass installation at LACMA; and Formae (Lithos), its main subject wearing a striped dress that permeates with a Zen-like quality, like freshly raked sand in a rock garden. Many of the works have Latin titles that reveal deeper meanings in the translation: Līneae, which relates to linen threads, plumb lines or even boundaries; Litore, which means beach; and Littoral, the title of the show and one of the works, meaning something that takes place near the shore.

"I love this idea of exploring and venturing out into words," she adds. "I keep several things near me in the studio: a Latin dictionary, a Greek dictionary and a thesaurus. As I'm painting I can go down into this little wormhole to find different meanings that excite me as I paint."

Koplin Del Rio, 313 Occidental Avenue South, Seattle, WA 98104 • (206) 999-0849 • www.koplindelrio.com

- Crescendo (detail), oil on panel, 32 x 16"
- Litore II, oil on panel, 72 x 36"
- Formae (Lithos). oil on panel, 48 x 48"

Images courtesy the artist and Koplin del Rio, Seattle, WA.



AARON WESTERBERG

Interludes of Color

In 2003, filmmaker Lars Von Trier challenged fellow director Jørgen Leth to remake his film The Perfect Human five times, each with a various challenge, or obstruction, cast over it. The obstructions were, at times, devious: one version must be shot in the "worst place in the world," another must be made of shots that last no longer than 12 frames, and another must be animated. Obstructions, the reasoning went, allowed an artist to see artwork from a fresh perspective, and to challenge the artist in ways that were meant to be uncomfortable and existentially compromising.

In his California studio Aaron Westerberg has been painting with obstructions. "I've been doing these color studies, these little exercises that I do to expand my understanding of color. I do them at the end of the day, and they're usually small," he says. "They're meant to help me push my color so I give myself a rule—no blending. I have to use intermediate steps to get the colors where I want. There are no shortcuts, and it's like a little puzzle I need to solve. I'll typically start with a colored gel light. In one I use a plastic skull and the light-colored plastic really reflects the light, so much that

you can really see the color vibrations and harmony. The studies are really informing what I can do with the paint."

These small studies are also informing larger figure works with vibrant and almost shimmering colors-candy-flavored pinks, deep scarlet reds and cool metallic bluesthat will be unveiled June 16 at NOH/ WAVE in Los Angeles. "I'm doing two types of works right now: the color studies and then also more 19th-century realistic figurative paintings," Westerberg says of his new work. "I'm just having fun with color, which is why you're going to see these great pinks and reds. One of my models put on this pink kimono recently and she stood under a skylight in my studio and it just blew me away. The light, the color, the shadows...it was something I wanted to get again, that color harmony and those light effects."

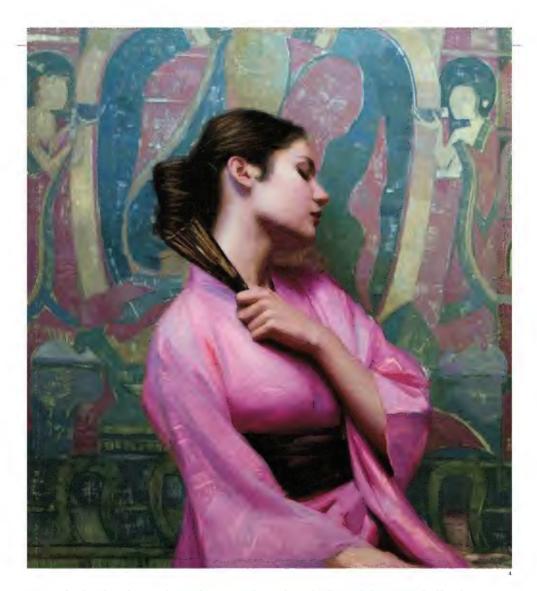
Westerberg admits he's been obsessed with color lately—he's been studying fugitive colors, and researching hues with names such as quinacridone violet and alizarin crimson—and it shows in his new works, many of which feature that pink kimono that so transfixed him in his studio. In Immersion, a female figure wears

the pink garment in front of a Himalayan tapestry, which creates an abstract layer immediately behind the figure's calm and peaceful expression that glances off the canvas to the right. In Rivi in Black and Rivi with Fan, the female figure has a milky complexion with almost translucent skin, which contrasts with the shadowy









settings of each work. Reclining Nude again features pink, this time as a blanket or sheet that serves as the background for the female figure, her body turned away in a twisted knot.

"My heroes are William Merritt Chase and John Singer Sargent, and that's where I first saw kimono paintings. Right then I knew I wanted to do it...something with that combination of Eastern and Japanese culture," he says. "Japanese furniture is especially beautiful, with its simplicity and style. And a kimono has similar properties, with these harsh angles and folds. It pairs great with the feminine form."

Other works in the show include a series of selfportraits, which Westerberg has grown comfortable with over recent months. "For a long time I didn't want to do them because I never thought I looked very cool in there. I grew a beard and put on a funny hat and it was more fun. They are also records of where I was and who I was at that exact moment," he says. "They bear witness to who I was then, and people can respond to that and have a shared emotion with it."

NOH/WAVE, 420 E. Third Street, Los Angeles, CA 90013 • www.nohwave.co

- Heartstrings, oil on panel, 36 x 24"
- White Fur, oil on panel, 12 x 9"
- Reclining Nude, oil on panel, 9 x 12"
- Immersion, oil on panel, 24 x 22"

PETER OUIDLEY

Surveying a Career



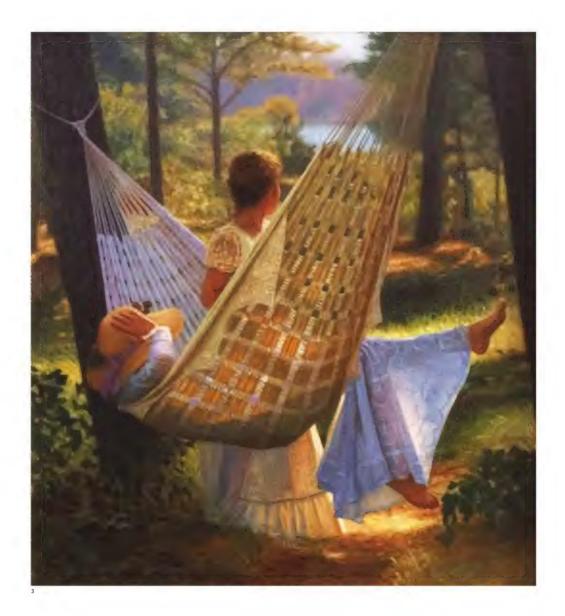
rehere is a luminous quality to Peter Quidley's paintings. The word comes from the Latin lumen, meaning "full of light," and is related to the Latin lucere, which translates as "to shine." It is a phenomenon related not only to the surface of things but also to a light emanating from within.

In his figurative paintings, women are dressed most often in white, which doesn't bring color to a scene as much as it reflects it. The figures suggest a more peaceful and innocent time, a time of promise. Nevertheless, they are timeless and could be scenes from today. The narratives are from Quidley's memories of his youth before becoming a combat photographer in Vietnam and, later, a television news director.

Essentially self-taught, it was his artist grandmother who got him started in painting. Although he studied engineering, he knew he wanted art to be his career.

His paintings are built up with layers of paint and glazes most often on a highly burnished, gessoed panel. The physical qualities of his technique allow light to penetrate the layers and to reflect off the white panel, animating the layers of color above it. Yet, Quidley creates an inner light in his subjects as well,





a light that suggests hope and confidence, a light that, perhaps, he saw extinguished too frequently in Vietnam.

Working on Cape Cod, Massachusetts, since 1980, Quidley also paints marine scenes with full sails propelling boats in races. His success in marine art has been recognized by a jury of fellows of the American Society of Marine Artists who elected him as a Signature Member.

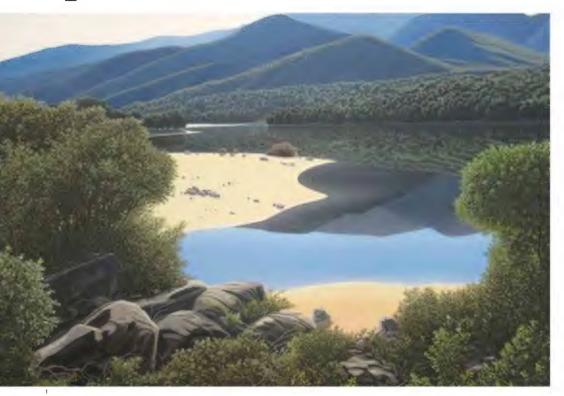
In his retrospective exhibition at Quidley & Company on Nantucket, opening June 29, there is a painting of the ocean itself. This Side Up depicts a section of turbulent sea, translucent, reflective on the surface of its fathomless depths.

Quidley & Company 26 Main Street, Nantucket, MA 02554 • (508) 228-4300 • www.quidleyandco.com

- This Side Up, oil on panel, 24 x 36"
- Stars, oil on panel, 20 x 24"
- The Hammock, oil on canvas, 26 x 24"

RENÉ POZAS

Ephemeral Existence



Por René Pozas, painting is an exercise of meditation, an opportunity to contemplate the environment. The Cuban-born, Madrid-based artist has felt a deep love for the natural world since childhood, commenting, "I am aware of the superiority of the natural environment, of the ephemeral nature of our existence and of the place where I belong as a species." His landscapes will be on view at Arden Gallery through May 31.

Pozas describes the six works that will be on view as "a summary of the emotion that I feel when I walk among trees listening to the crunching of fallen leaves or seeing the reflection of light in the crystal, clean water

of a pristine river. This is the energy I want to transmit to every being that contemplates my work." If, after a long day of work, the painting he's working on doesn't satisfy this energy, it won't ever leave his studio.

His wife frequently appears in his paintings, oftentimes just a blip in the landscape. "She is in complete harmony with nature, small, alone, far from any human contradiction," Pozas says. In Fidelity, her head pops up above the water, but there is no other indication of human life among the sweeping cliffs and vast marine-scape.

In landscapes, sometimes the bike his wife used to get to the location will also be depicted. He explains, "It represents a

renouncement of immediacy and of the speed that is nothing but the poison of our days."

French Impressionists, Cuban landscape artists and American and Russian artists have all played a role in inspiring Pozas, but Mother Nature is his ultimate muse. He says, "Nothing compares to a long walk in the countryside to nourish my stories. Nature is where I always discover something new and where I accumulate the necessary energy which I later on release in my canvases."

Arden Gallery 129 Newbury Street, Boston, MA 02116 • (617) 247-0610 • www.ardengallery.com





- The Woman on the Mirror, oil on canvas, 31 x 39"
- 2 Fidelity, oil on canvas, 22 x 32"
- 3 Absent from Everything, oil on canvas, 22 x 32"

KAREN WOODS

Cruise



G aze out a window on a rainy day and you'll notice the world has succumbed to abstract shapes and effects through the droplets of water that cover the pane. These characteristics have continued to inspire the paintings of Karen Woods, who finds a new sense of wonder or fresh perspective every time it showers.

"I think that's why I continue to get excited by the abstract qualities," says Woods. "It's the way a trickle of water can just completely cut a light post in half and the other visual things that happen [when looking out a window] when it's raining."

She also delves into the two-dimensional space and the three-dimensional depth that the view from the inside looking out creates. Woods' most recognized works in this theme are New York City streetscapes as seen out of a windshield. The pieces depict pedestrian-filled roadways, colorful taillights and streetlamps, as well as soaring skyscrapers. Recently she has begun exploring a new motif in the series that will be paired with her city views in the upcoming solo exhibition Land & Sea at George Billis Gallery in New York City.

"When I was getting ready to have another show, I sat down with the idea of looking for something more ethereal with a different kind of space," explains Woods, who often thumbs through boxes of photographs until inspiration strikes. "I was looking to challenge myself, so I set aside 20 pictures I thought might fall into that category, but then around Christmas, a friend of mine began emailing pictures from a harbor cruise. Instead of a windshield, they were looking out of the boat in the rain. There were pictures of the wash behind the boat and pictures looking out to the sea."

The images provided the quality Woods was looking for, as well as posed new artistic undertakings that allowed her to push her art to new levels. She elaborates, "It was a huge challenge in painting the water on top of water. They were really disorienting to paint because a lot of times there were no clear horizons or verticals or horizontals to get visual bearings. It was just an enormous challenge."

Land & Sea will be on view through June 6.

George Billis Gallery, 525 W. 26th Street, Ground Floor, New York, NY 10001 • (212) 645-2621 • www.georgebillis.com

1 Cruise #6, oil on linen, 22 x 11"

Cruise #2, oil on linen, 14 x 14" Cruise #4, oil on linen, 14 x 25" Cruise #1, oil on linen, 16 x 14"









NATHANAEL GRAY

Poems of Place

N athanael Gray will show landscapes in his signature textured style at Selby Fleetwood Gallery this June. This group of representational works lean into abstraction, but he says, "I do not think a great deal about what stylistic framework the paintings fall into. They are poems of place."

His plein air works have grown out of an exploration of Northern California. "I have been really excited about the journey I have had with the ocean and getting to know the ocean over the last few years," he says. "I grew up in central Indiana. Far away from the ocean. I moved to California almost three years ago. The ocean has captured me." In Evening Wash, the viewer looks straight into the sea, with three distinct bands of sky, ocean and sand making up the scene. "I have done several paintings staring straight into the ocean like this, and it feels I am attempting to capture something utterly impossible," he says. "There is an immensity to it, a vastness, a grasping at the infinite."

Gray counts Andrew Wyeth as an inspiration, and adds, "I see Mark Rothko all over the landscape. I also find the texture of a Jackson Pollock painting inspiring. He inspired me to consider texture as a vital compositional component in a painting. But the thing that I have always drawn the most inspiration from is the

landscape itself. The journeys I take there. The time exploring, meditating and painting in it is what inspires me the most."

For him, the experience of painting outdoors is one of a kind. "I take a deep breath. The kind of breath where you drink in everything beautiful about the place," he describes. "It just fills you up. The smells, the sounds...Then I slowly exhale...but I exhale onto the canvas."

Gray's new works will be on view at Selby Fleetwood from June 8 through 21.

Selby Fleetwood Gallery 600 Canyon Road, Santa Fe, NM 87501 • (505) 992-8877 • www.selbyfleetwoodgallery.com









- Ocean Air, oil on canvas, 30 x 40"
- Estero Fade, oil on canvas, 24 x 36"
- 3 Drakes Estero, oil on canvas, 24 x 24"

JEAN LEFORT

Life on the Coast



- Little Boat Sets Sail. oil on canvas. 20 x 28"
- Quiet Breeze, oil on canvas, 12 x 10"
- Boat Race, oil on canvas, 20 x 28'
- Nappina, oil on canvas board. 12 x 20'



rom June 1 to 30, Lotton Gallery in Chicago will present a solo exhibition for artist Jean Lefort who interprets many everyday moments of life in his paintings. Gallery director Christina Franzoso, says, "Charming and reminiscent, Jean Lefort's paintings call to the Dutch Golden Age. [They are] beckoning to a sincere time, during one of the great movements in art, an artistic milieu."

For this show, he turns to the coasts where children frolic and play in waterways. All of the paintings come from Lefort's imagination, as he draws upon his own experiences walking along the coast or in fields. Using soft light, luminosity and quick brushstrokes, he is able to create a sense of radiance and glow in each of his pieces.

Lefort explains, "The paintings are based on 17th-century Dutch life; however, they could be children anywhere enjoying the simple things in life. I want to create paintings that give a feeling of calm and serenity. Simple everyday scenes that include nature and innocence bring joy and peace."

Two of the paintings that will be on view are of children playing with toy boats in a small inlet of water. Another work, Ouiet Breeze, shows a young girl wading up to her ankles and seeming to enjoy the moment as the ever-moving ocean gently rolls along.

"Boat Race was created from imagination, picturing an afternoon with toy boats and children having fun. Local children who all know each other and grew up together, using their imaginations, taking their toy boats to have a race and lose themselves in the moment," Lefort says. In a similar scene, Little Boat Sets Sail shows "the children are enjoying the summer and they meet together at the beach, it is very innocent," explains the artist. "This is what makes life sweet."

Lotton Gallery 900 N. Michigan Avenue, Level 6, Chicago, IL 60611 • (312) 664-6203 • www.lottongallery.com







In the Heat

Figures and florals highlight the approaching summer months at Arcadia Contemporary's upcoming Celebration of Summer exhibition. The gallery describes the show, which features works from Maria Perello, Nick Alm, Matthew Cornell and many others, as "paintings that elicit the color, joy and fun of the summer season."

Raquel Alvarez Sardina, Jeffrey Ripple and Patrick Kramer will all show floral still lifes. Kramer's Asterales II depicts a red dahlia in full bloom. "I'm lately attracted to imagery with contrasting elements, paintings that are both elegant and a little gritty," he describes. "I love the tension between the two, the harsh aspects balancing out the beautiful, preventing a traditional floral piece from becoming overly saccharine."

Alm combines bright summer florals with the figurative in *Study for Down the Stairs*. In it, a woman emerges from a home and is momentarily wreathed by the yellow and pink flowers in the front garden.

Malcolm T. Liepke and Perello both portray women enjoying the cool relief of the water. In Liepke's Bathing Beauty, a woman floats on top of the water, basking in the summer sun, while Perello's Ripples features a woman mostly submerged in dark blue water, her head slick after just emerging from a dip.

There's something about people enjoying summer activities. The figure in Kelly Grace's A Most Unusual Camera points her camera at an unseen subject in the distance. Mary Henderson shows a large group of people looking at the same scene, some watching rapt, and others celebrating, in High Five. The painting is part of a series she is working on called Public Views, an examination of crowds in open spaces.

Celebration of Summer will be on view at the Culver City, California-based gallery from June 1 through 30.

Arcadia Contemporary 9428 Washington Boulevard, Culver City, CA 90232 • (424) 603-4656 • www.arcadiacontemporary.com

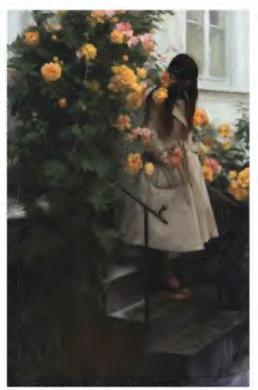
Maria Perello, Ripples, oil on canvas, 36 x 48"

Nick Alm, Study for Down the Stairs, oil on canvas, 27 x 17"

Patrick Kramer, Asterales II, oil on panel. 30 x 20"

Mary Henderson, High Five, oil on panel, 24 x 40"











Twisted and Entwined

This June, RJD Gallery in Bridgehampton, New York, will present a dynamic group show exploring what lies behind the visual to the impulses and emotions of figures and wildlife. Titled Secrets of the Twisted and Entwined, the exhibition will feature work by Mary Jane Ansell, Salvatore Alessi, Alain Vaes and Margo Selski with striking imagery of otherworldly characters, everyday people and salmon swimming.

Ansell's Hope and Reckoning was inspired by the "conflict of emotion we face ahead of a life-changing decision," she explains. "These two women, caught in a moment, are waiting for someone to arrive, some news to be revealed, but each face it with a very different perspective...the innocent, hopeful optimism of one contrasts with the more worldly knowingness of the

other. Only later did I realize it mirrored my own fluctuating responses to events that were impacting my own life in a fundamental way at the time."

In Mind Blown, Alessi depicts well-known Italian art critic Demetrio Paparoni in a realistic, yet abstract image that shows the figure in a swirl of color and energy. "The idea of an in-existence of all things inspired me, as in all of my work," shares the artist. "As if the flesh, as matter, was thrown to reveal a face. But it is also an explosion that turns into an abstract and dynamic pigmentation. In-existence is emphasized from the fact that the inside of the clothes seem empty as if freeing itself to an unknown order transfiguring matter."

An abstracted collage of salmon in an almost Magic

- Mary Jane Ansell, Hope and Reckoning, oil on aluminum panel, 28 x 40"
- Margo Selski, Vitality, oil and beeswax on canvas, 26 x 22"
- 3 Salvatore Alessi, Mind Blown, oil on canvas, 153/s x 1134"
- Alain Vaes, Run of Salmon, acrylic on canvas, 60 x 72"









Eye book configuration is the subject of Vaes' Run of Salmon. "I wanted to depict a moment in the arduous final journey of the salmon," Vaes notes. "I am using a repeating pattern to accentuate the drama of this epic trip where, displaying their brightest colors, they fight, mate and die in the waters of their own birth."

Vitality, one of Selski's paintings for the show, "evolved as I placed my hopes and intentions toward a loved one," she says. "Within her chest is a blooming rosy-hued pomegranate. This fruit holds jewel-like seeds and is a Greek symbol for life, death, good luck, prosperity and love. I created this work to honor those who live courageously."

Secrets of the Twisted and Entwined opens June 16 and will be on view through July 15. 🍩

RJD Gallery 2385 Main Street, Bridgehampton, NY 11932 • (631) 725-1161 • www.rjdgallery.com



Creative Space

A collaboration between creative outlets striving to bolster and ignite the contemporary art scene, LAX/PDX II is an exhibition organized and curated by Los Angeles' Thinkspace Projects and held in Portland, Oregon, at Antler Gallery. This group show features works from artists out of the new contemporary art movement, including Jana & JS, Kevin Peterson, Molly Gruninger and Slinkachu, among others. This cooperative presentation will be one of the largest showings of new contemporary art Portland has ever seen, according to Thinkspace curator and co-owner Andrew Hosner.

Thinkspace Projects, based in the vibrant Culver City Arts District, is recognized on a global scale for its involvement in the new contemporary art space, supporting artists and continuously organizing diverse and collaborative projects. Thinkspace aims to open doors and make art accessible to everyone, branching out far beyond the LA area. This is the gallery's second exhibition in Portland, hence PDX/LAXII, says Hosner. "We bring the LA vibe to that city."

This is the first time the work of Austrian and French artists Jana & JS will be shown in Portland, the duo says, expressing their excitement for bringing their artwork to new places. They explain, "Our work is all about expressing feelings in relation to memories, personal and intimate moments...Nostalgia and melancholia are very present in our work...[and] we believe that there [is] more than just one interpretation, and we like the spectator to find an echo to some personal experiences."



SHOW PREVIEW 119

An oil painting with tendrils of metallic pinks and purples and feathered embellishments swirling around a golden head, Gruninger's Starstruck makes a statement. "While all of my pieces center around the social and cultural evolution of humans through elaborate displays of selfexpression, [this piece] admittedly takes a bit of inspiration from the '80s, which is arguably the mecca of experimenting with identity expression," says Gruninger.

Peterson says the moments he captures in his paintings usually involve a contrast between subject and environment. In Indie Lion, a young girl and a lion stand in front of graffitied walls and paint-chipped buildings. "The animals symbolize different things. Sometimes they are the kids' quardians, sometimes they are a representation of the child's inner strength, sometimes they are just companions-sometimes they are all of those things," he says. The artist says he's excited for the team-up between Thinkspace Projects and Antler Gallery, adding that both galleries make a constant effort to showcase new talent and interesting works.

LAX/PDX II will remain on view from June 9 through 28.

Antler Gallery, 2728 NE Alberta Street, Portland, OR 97211 • (503) 284-6757 • www.antlerpdx.com





Kevin Peterson, Indie Lion, oil on wood panel. 15 x 28"

Molly Gruninger, Starstruck, oil on canvas, 20 x 16"

Jana & JS, Maybe Tomorrow, stenciled aerosol on wood assemblage, 12 x 12"

Slinkachu, It Takes Two, mixed media sculpture, 4¾ x 4¾"

Seize the Day

In an upcoming show that strives to capture the emotion of daily life within the human experience, the Gallery at Tree's Place in Orleans, Massachusetts, will feature the works of Kim English, Elaine Coffee and Gwen Marcus. Titled Everyday People: Moments in Time, the exhibition will show about 20 to 25 works.

"Everyday People: Moments in Time is an exhibition focused on the people we encounter in our daily lives," says gallery owner Mike Donovan.

"We all seem to be interested in creating work with people as the subject," says English, whose oil paintings often depict dynamic scenes of people walking down lantern-lit, cobblestone paths or sunny village streets. "Kim's effortless brushstrokes and wonderful palette capture people going about their day as observed during his travels across the world," Donovan adds. Throughout history artists have made it their aim to seize a moment in time, especially when involving human beings, English comments. He continues, "If I can convey a narrative that the viewer can identify with, then I have indeed captured an everyday moment we all share. I think that will always be my motivation as a painter."

Praised for her detail and attention to the human form, sculptor Marcus often represents people in motion, whether it be walking, swinging or dancing. Says Donovan, "Gwen Marcus sculptures quite literally capture moments in time while powerfully conveying







the emotion of her subjects." Marcus says of her bronze sculpture Daydreams, she wanted to capture a moment of "idle physical sensation," with the girl's arms keeping her balance on the swing, her legs stiff and outstretched.

For Coffee, the possibilities are endless, focusing on the interactions and behaviors of people anywhere from subways to restaurants to museums. "The inspiration in my paintings is always the person or people and how they are relating to the environment," Coffee says. "Museums have always provided an interesting source. Not only is the setting dynamic, but the way people relate to the artwork tells a story." She adds that composition is important in portraying scenes that are densely populated, implementing values that help to "organize" the multiple elements in the painting.

Everyday People: Moments in Time will be on view from June 16 to 29.

The Gallery at Tree's Place RTE 6A at 28, Orleans, MA 02653 • (508) 255-1330 • www.treesplace.com

Gwen Marcus. Daydreams, bronze, 25 x 13 x 11"

Elaine Coffee, Reflecting on the Masters, oil on canvas, 36 x 48"

Kim English, Umbrella Blue, oil on canvas, 14 x 14"

California Gold

In 1914, the California Art Club presented its fifth annual Gold Medal Exhibition at the Los Angeles County Museum of History, Science and Art. The museum is now known as the Natural History Museum of Los Angeles County, and it has been a host to the exhibition more times than any other venue, and in 2018, the museum will house the California Art Club's 107th annual Gold Medal Juried Exhibition.

"The California Art Club is honored to return to the Natural History Museum of Los Angeles County to, once again, present our annual Gold Medal Exhibition," says the organization's president, artist Peter Adams. He adds, "Our histories are intertwined because of not only the Club's numerous exhibition presented at the museum, but also the fact that both organizations were founded within a year of each other, with the intent to preserve and celebrate the culture of California.

More than 300 works of art from 220 exhibiting artists will be shown at this year's exhibition. Paintings and sculptures will be on view from Brian Blood, Adrian Gottlieb, Jeremy Lipking, Patricia Watwood, Joseph Todorovitch, Laurie Kersey and others.

Avatar of Truth is part of a series Watwood is creating on the theme of prophets and prophecy. "In this present moment, we are surrounded by issues of global environmental change, political turmoil and renewed cries for equality and civil rights," Watwood describes. "Creative forces and the voices of the spiritual are gathering to call us forward, drawing together ancient wisdom and future consciousness. This painting is a representation of this call to truth and wisdom."

Blood's Winter Sunset captures the light

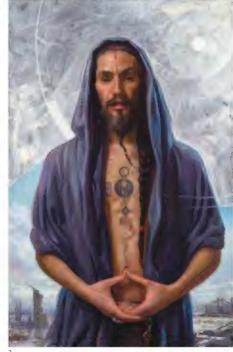
on California's central coast during the winter months. "Living in Pebble Beach and being only a minute from the ocean allows me to react quickly when I see something special happen. With all its little coves and rugged beaches I have an endless array of compositions to draw from," he says.

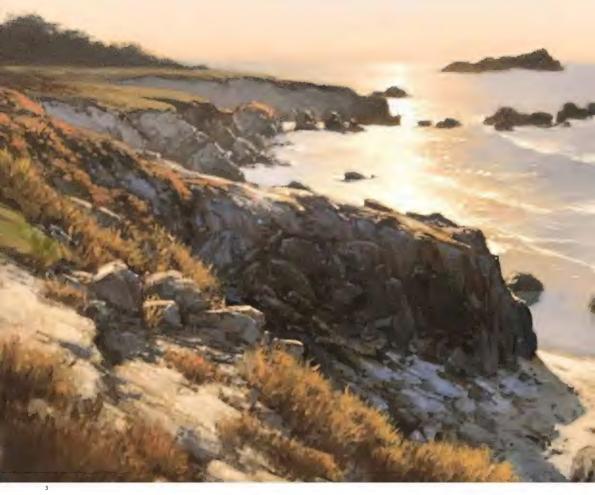
Gottlieb's Anticipation and Lipking's Matalija Poppies both depict female figures standing among the flowers, while many other artists focus on the distinct but varied landscapes found throughout California.

The 107th annual Gold Medal Exhibition opens with a ticketed Artists' Gala Reception on June 9 at 7 p.m. and remains on view through July 1.

Natural History Museum of Los Angeles County 900 Exposition Boulevard, Los Angeles, CA 90007 • (626) 583-9009 • www.californiaartclub.org









Adrian Gottlieb, Anticipation, oil on linen, 50 x 38"

Patricia Watwood, Avatar of Truth, oil, 40 x 26"

3 Brian Blood, Winter Sunset, oil, 24 x 30"

Vivid Colors

Borecká was the Second Prize winner of International Artist magazine's Challenge No. 104, Favorite Subjects.

Seventeen years ago Karolína Borecká began to take painting a bit more seriously. However, she has had a lifelong interest in drawing and painting. She is influenced by impressionism but maintains a highly detailed and precise painting style rather than loose and painterly brushstrokes. Borecká's interpretation of impressionism comes out through the mood and atmosphere from the vibrant colors she uses in her artwork.

When Borecká began her career, she had challenges with color harmony. "A big change happened several years later when I discovered International Artist magazine," she says, "and I have started to study techniques of amazing artists and learned about color harmony and other principles including anatomy, composition, etc. I know that it is a lifelong journey."

Inspiration comes easily for the Czech Republic-based artist, who finds many aspects of the world to be paintable. "I love painting my sweet kids walking on a meadow during sunny afternoons," Borecká says. "Another inspiring subject [is] animals, especially parrots, which we keep at home and learn from their free flying. These are themes that are repeatedly appearing in my work [and] also as series needed for exhibitions."

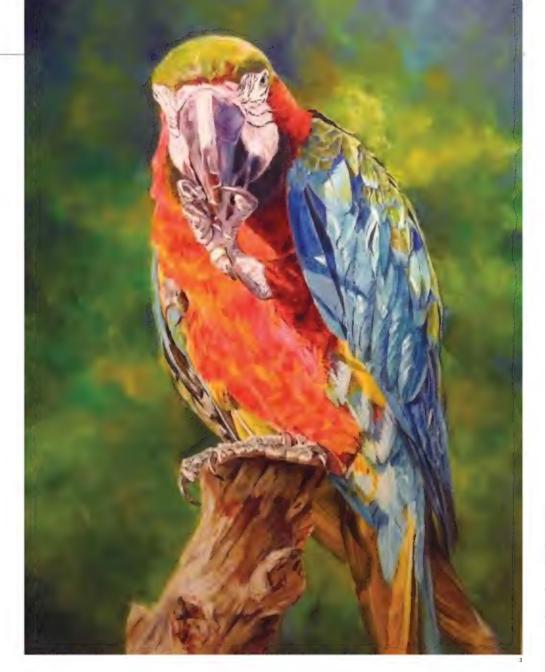
A parrot she saw at a small, family zoo several years ago inspired her painting *Harry*. "Parrots were free flying and were kept in cages just during nights. We were very sad, as this parrot died just before our eyes [in a] very unhappy accident," says the artist. "And I knew that I had to paint him. He was painted with acrylic paints on canvas and was one of the first parrots that I had painted."

In a commissioned piece titled Arctic Wolf, she turns to painting an animal from a picture provided by a longtime client and friend. "Although I always love quite colorful backgrounds in my paintings, I immediately decided that the wolf would really stand out when





- 1 Karolína Borecká painting one of her parrot works.
- Arctic Wolf, acrylic on canvas, 16 x 16"
- Harry, acrylic on canvas, 31 x 24"



painted on the black background," she says. "Sometimes interesting and colorful backgrounds can compete for your intention, and this was really the only center of interest."

With every painting, Borecká's main goal is to create a work of art that has a pleasing composition, interesting subject and beautiful colors. "I feel that especially nowadays it is extremely important to return beauty, inspiration and hope to our life," she says. "I am very happy that I can share my passion with other people; it is my way of connecting to the world." 🌘



JULIE FILIPENKO

Every Lie I Said Was True





I el Aviv-based artist Julie Filipenko's colorful figurative paintings lure in the viewer through the subjects' emotive looks and the imaginative narrative. Even portraits brim with tales as the women are surrounded by creatures such as mice and butterflies, adding a sense of wonder and curiosity. June 30 to August 4, Haven Gallery in Northport, New York, will host a solo exhibition for the artist titled Every Lie I Said Was True.

"Julie Filipenko's paintings are mischievously bold and playful. Her girls are known for their recognizable faces featuring large, expressive eyes curious with wonder and adventure," says gallery owner Erica Berkowitz. "A lover of pattern, detail and design, Filipenko often juxtaposes her girls with floral motifs or ornaments their surroundings with the innumerable stars of the solar system. Her ornamentation embraces both the femininity of her subjects and inquisitiveness of their burgeoning minds. One can't help but be drawn in by their girlish guile and be reminded of their own adventures and curiosity from youth."

In her painting Tamer, a girl seems to be a character who has power over the white mice that surround her collar and rest atop her curly head of hair. In Night Dreamer, a woman's face and hair is covered with moths and butterflies—creatures that are drawn to the light.

Haven Gallery, 155 Main Street, Suite 4, Carriage House Square, Northport, NY 11768, (631) 757-0500, www.havenartgallery.com

- Tamer, acrylic on birch,
- Night Dreamer, acrylic on wood, 11 x 11" (framed)



ADAM OEHLERS

Faraway Lands

The illustrations of Adam Oehlers seem almost imbued with magic, a fantastical rendering of whimsical fantasy worlds with characters and subjects that remind us of stories we dove into as children. The U.K.-based artist's upcoming show, The Wilderlands, runs from June 30 to August 4. The exhibition showcases primarily pieces that blend pen, pencil and watercolor, resulting in artwork that looks as though it's come straight from the pages of Aesop's Fables. Having worked with these mediums for years now, the illustrator says he rarely strays from them, allowing him to continually refine his technique.

"I came across the word 'wildered,' which means 'to be lost in an unknown land.' This brought to me a harsh landscape that is wild and unforgiving yet beautiful, and I just had to create it," says Oehlers. "Each piece from this collection will capture moments of the creatures and lives that inhabit this place." His largest collection to date with Haven Gallery, Oehlers says he is looking forward



The Ivy Crown, watercolor, pen and pencil, 8 x 6"

to seeing his work brought to life on the gallery's walls. Oehlers' illustrations

have mellow, subdued tones, with the pale, muted notes of oranges, browns, whites and grays.

"From a very young age I've loved and been fascinated by fairytales and folklore," says Oehlers. "I try to keep it quite minimal and soft though, so that the magic is almost secondary. I feel that this makes it somehow more believable and relatable. My hope is that I can remind an adult audience of that gentle magic that surrounded us as children, take them back to some forgotten memory and let them be kids again for a little while."

Oehlers will be in attendance for the opening reception on June 30 from 6 to 8 p.m.

Haven Gallery 155 Main Street, Suite 4, Carriage House Square, Northport, NY 11768 • (631) 757-0500 • www.havenartgallery.com



HELEN STEELE

Meditative Figures

June 8 through 21, Selby Fleetwood Gallery will feature new figurative works from Helen Steele.

Steele's paintings investigate the psychological states of harmony, serenity and isolation. She often uses her hands to scrape paint across the canvas, giving a visceral sense to her paintings. Growing up in Germany but living in America for the past 30 years, she is often quickly identified as a foreigner, and because of that, she says, "My art often portrays a deep feeling of loneliness and loss; people wander through imaginary landscapes, looking for themselves, and for a place they can call home. I find home (an identity and self) in the connection with people, that magical moment that makes two people understand each other sometimes without words."

In fact, her work often zeroes in on interpersonal relationships. "Three Tulips is about the beginning of a friendship, the early hesitation and the tenderness of it," Steele says. She explains of another work, "In Conversation is an intimate moment between two people. The turmoil of the world seems to pull away while they are focused on each other."

The act of painting is akin to meditation for Steele, painting alone in her studio for four to six hours each day. She completed her master's thesis on Zen Buddhism and applies those studies to her artwork. "I try to adhere to their practice of painting with 'no mind,' where the brush hand works as a direct extension of expression without interference or thought," she says.

Selby Fleetwood Gallery, 600 Canyon Road, Santa Fe, NM 87501 • (505) 992-8877 • www.selbyfleetwoodgallery.com

1 Three Tulips, mixed media on canvas, 36 x 36" Boat Waiting, mixed media on canvas, 48 x 60"











Grove, oil on linen, 40 x 70"



Herons, oil on board, 15 x 291/2"

Holly Sears

H olly Sears is "awed and inspired by the mystery and amorality of nature." The surrealism of her pictorial subjects is given firm solidity of being based in a framework of a believable, natural world and rendered in a paint application to rival the Dutch Masters. Her delicate, glasslike surfaces are built up through thin layers of oil, each bit of feather, fur and foliage crafted with precision and dedication to the verisimilitude of her inner visions. Sears' consummate skills enable her to produce magical, personal imagery that is wholly original and unforgettable. Sears' work has received numerous awards and is included in both prestigious private and museum collections.

"I first saw Holly Sears' work in a neighboring gallery in Chelsea nearly 10 years ago. I was absolutely stunned, mesmerized and completely enamored with every inch of the paintings," says Timothy Smith, gallery director of Sirona Fine Art. "This is understandable, because to produce this kind of layered, detailed and fantastic imagery, the artist also has to be enamored with every painted inch. Holly spends months on each painting, but that dedication to polished excellence is only part of what makes her work special. All of these images relay a world that is so familiar in its parts, yet obviously a glimpse inside one specific person's inner visions."

Want to See More?

Represented by Sirona Fine Art 600 Silks Run #1240 | Hallandale Beach, FL 33009 (954) 454-9494 | www.sironafineart.com



Hot Day – Throgs-neck Bridge, watercolor, graphite and white paint, 40 x 30"



NY Tramway 2 – Queensboro Bridge, watercolor, graphite and white paint, 60 x 40"

Antonio Masi

A ccording to artist Antonio Masi, "A bridge represents connections. Not just a connection between two landmasses, but a connection that binds the past and the future. And, in my case, they bind a grandfather who helped build the Queensboro Bridge over a century ago to his grandson, who paints it."

Masi believes each bridge has a mood, attitude and distinct personality. "In order to know it, you must meet it; the only way to meet it is to walk across it," he says. "After a proper introduction to a bridge, I tack a 60-by-40-inch sheet of paper to my studio wall and begin. Working large enables me to immerse myself completely. My whole body is now engaged in the act of painting—brush-strokes are bolder, colors flow more. The larger the paintings are the more direct and complex they become."

In each work, Masi attempts to capture

a bridge's mass, power and delicacy. The works have energy and vibration because of the values playing against one another, as well as loose brushwork that becomes highly textured as the piece progresses. Masi's primary concern is to capture a mood, while the subject itself is secondary.

Masi has painted all nine of New York City's major bridges, and now these award-winning works are available in a special limited-edition series of gicleé prints, hand signed and numbered by the artist. They come in an archival case with a certificate of authenticity. "This unique collection represents history, my personal history and the history of these intricate works of steel and concrete." he shares.

Want to See More?

www.antoniomasi.com



Willie-B – Williamsburg Bridge, watercolor, graphite and white paint, 60 x 40"



Birth of Paean, oil on canvas, 36 x 48'



Moment in Time (diptych), oil on canvas, 36 x 36"



In a Different Place (Self-Portrait), oil on canvas, 40 x 30'

Antonios Aspromourgos

Antonios Aspromourgos was raised and educated in Athens, graduating from AKTO School of Fine Arts. His earlier career as a graphic designer included art direction of high-profile magazines such as Vogue/Liberis Publishing House together with teaching color theory, drawing and children's book illustrating at Athens College.

In 2016, Aspromourgos moved to California, establishing a new studio and shifting his focus to creating canvases and drawings in a new environment and culture. "I have always been a colorist by nature, and I love the way the light in California plays with the colors on my canvas," says the artist. "It makes me more mindful about the balance of light

in a composition and how to use color to engage the viewer sensually." And it seems his previous appreciation of European artists is now being eclipsed by a newly discovered admiration for the spirits and styles of American painters.

Aspromourgos' latest canvases include more naturalistic portrait commissions, as well as explorations of water and light and how, even when realistically represented, they can still evoke fluidity while bordering on abstraction. Forever inspired by the human figure, Aspromourgos continues his exploration of those forms through images he photographs while traveling, capturing the spirit and passions of different nationalities and which characteristics make them unique and the same.

Aspromourgos' Greek traditions are never far from his consciousness, often reflected in his subjects and in his preferred cooler palette of aquamarines, turquoises and deep blues—perhaps reminiscent of the Aegean Sea. "Greek mythology is a good imagination generator," muses the artist. "Echoes of ancient Greece and the vitality of its culture have always been a part of my everyday life...it is impossible to escape your heritage."

Want to See More?

(619) 770-7113 | www.aspromourgosart.com



Antonios Aspromourgos Fine Artist



Götterdämmerung's Immolation Scene, oil on canvas,



On Broadway, oil on canvas, 12 x 12"



Unbound, oil on canvas, 12 x 12'

Barbara Fracchia

Barbara Fracchia enjoys painting many aspects of the arts, but the "loves of her life" are opera, ballet and symphonic music.

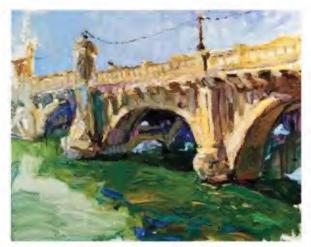
"A variety of ideas in these classics flood my mind," Fracchia says. This year, she has the opportunity to paint scenes from famous operas and ballets for the San Francisco Opera House, She says, "Aside from the usual paintings of this beautiful Opera building, the great sets and performers upon the stage, I delved into the stories of the operas." Richard Wagner's Ring Cycle - Der Ring des Nibelungen is among the operas performed. "Ring Heads' from around the world attend these performances of four very long operas," Fracchia explains, "I confess I did not understand or have interest in these operas until I learned about the music and the story. I am now one of those 'Ring Heads.' I have traveled as far as Scotland to see these operas."

Fracchia's paintings reflect the original era and stories of these operas and ballets. Since ballets are both classical and contemporary, she uses her imagination for the newer shows before attending a performance and does a little research to make sure her ideas are not too different.

"Unbound has different choreographers, so I decided to make a checkerboard and show dancers passing through or blending into the board," she says, describing how her painting relates to one of the ballets. "It has been a great experience and something I would like to continue. It takes one out of their comfort zone. A very creative future for me."

Want to See More?

(510) 525-7057 | mfracchia@comcast.net www.barbarafracchia.com





Brian Cote

orking in a bold and contemporary impressionistic style, Brian Cote's artwork reveals "the truth of reality, speaking out with a freedom of paint application and abstraction combined with the earthy, rootedness of their environment." He strives to employ color, light and weight to the fullest of his abilities in his compositions, which are plein air works that are a reflection of his experience in his place.

He explains, "I paint from life because I feel that the artist and his work are an extension of that spirit and can only be expressed by immersing oneself into that energy." Focusing on rendering more than a visual impression, his works capture the feeling of the moment rather than achieve an accurate depiction.

"I seem to be drawn equally to the genres of landscape, still life and the portrait with each representing their own individual inspiration," says Cote. "Landscapes are about distance, atmosphere and the distinction between earth and heaven. Still life challenges composition, shape and the play of light to create rhythm. Portraits represent character and express the power behind the human condition."

Cote's paintings are orchestrated in a loose, gestural fashion with heavy brushstrokes and bold color. He will load the brushes with multiple colors at a time "to weave a vibrant tapestry of shape and texture." He also uses his fingers to build mass, and a palette knife to smooth out brushstrokes or scrape away paint to reveal depth of shadows.

"The work suggests a sense of freedom and spontaneity characterized by the plein air style," he says. "I think of my paintings as poetry and hope to evoke excitement in the viewer that they may find the beauty in form and force, rich and varied, played out upon my canvas."

Want to See More?

briancotefineart@gmail.com www.briancote.com



Brian Cote



@cotefineart

Top: Mill Avenue Bridge, oil on linen, 24 x 30"

Middle: Celadon Bowl with Apples, oil on linen, 18 x 24"

Left: Sonoran Wash, oil on canvas, 16 x 20"



Patterned Crown, mixed media on board, 36 x 36"



Affordable Change, mixed media on board, 14 x 11'

Donna Weathers

As a mixed-media figurative artist, Donna Weathers begins each piece differently. Sometimes it starts with a piece of homemade Japanese tissue paper, other times a strip of newspaper, corrugated paper or an ad from a vintage magazine spark the beginning of a painting. "I love the spontaneity and excitement of 'why not," she says. "In Patterned Crown, I used a replica of a vintage pattern for the shape of her hair but still needed something interesting in the background, so I collaged in a strip of papyrus just for kicks and loved the texture of it. Mainly, I like to keep the women beautiful but imperfect and fun."

Weathers, who in March 2018 was selected as one of 100 artists to participate in *The Other Art Fair's* inaugural Los Angeles edition, lives in Santa Monica and has a studio in Mar Vista, California. She says, "Most of my education has come from workshops I have taken and just simply teaching myself through trial and error (a lot of error!)."

Want to See More?

donnaweathersartist@gmail.com | www.donnaweathers.com

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Intersecting Genres

Stauffer was the Third Prize winner of International Artist magazine's Challenge No. 104, Favorite Subjects.

Amy Stauffer's love of science informs much of her wildlife artwork. There is an underlying intersection of science, nature and art throughout her scratchboard pieces as well as her understanding of anatomy and form that is amplified through fine details. She says, "Scratchboard is an ideal medium for this because I render most of my scratchboards using only an X-Acto knife—there's nothing that can create a finer line than a knife blade."

In her wildlife artwork, Stauffer aims to have the viewer connect with the subject as an individual rather than just an animal. "These creatures struggle to live, protect their homes and love their young with passion that is very familiar to what we experience as humans," she explains. "Watch a family of free-living elephants interacting, and you will see behavior that is eerily familiar. A mother cheetah risks her life daily to feed her young. They are individuals with their own personal stories, and it's these stories I want people to know."

Moremei Giant is one of her elephant pieces that shows off the chiaroscuro that Stauffer believes comes alive using scratchboard. "I loved the low angle of the sun as it raked across the face of his handsome young elephant bull," she describes. "The effect of the animal's tusks lit against the shadows on its face adds to the dimensional quality of the scratchboard and gives the impression of imposing size."

Stauffer has won both local and national awards for her scratch-board artwork, and she is a signature member of the International Society of Scratchboard Artists. Her work is found at Decoys & Wildlife Gallery in Frenchtown, New Jersey.

1 Amy Stauffer in her studio. 2 Moremei Giant, scratchboard, 11 x 16"





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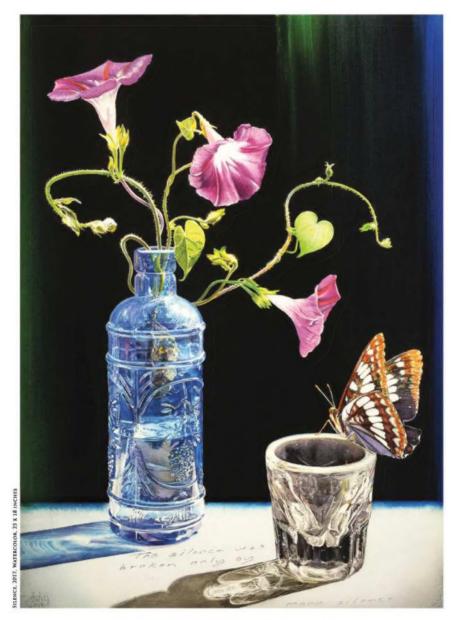
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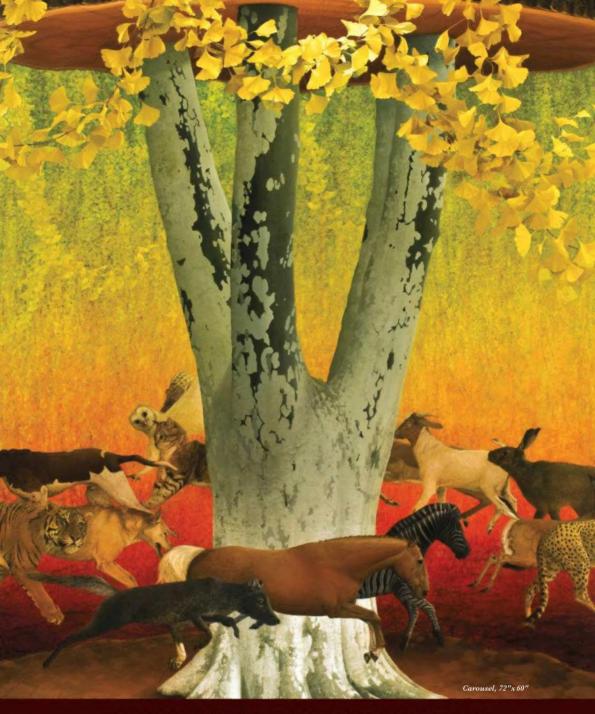
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